DOYLE NEW YORK

OLD MASTER, MODERN & CONTEMPORARY PRINTS

APRIL 29, 2013

DOYLE
NEW YORK

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DOYLE

NEW YORK

Old Master, Modern & Contemporary Prints

MONDAY, APRIL 29, 2013

Lot 43

Old Master, Modern & Contemporary Prints

AUCTION
Monday, April 29, 2013 at 11am

EXHIBITION
Friday, April 26, 10am – 5pm
Saturday, April 27, 10am – 5pm
Sunday, April 28, Noon – 5pm

LOCATION
Doyle New York
175 East 87th Street
New York City
212-427-2730
www.DoyleNewYork.com

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Catalogue: $25

INCLUDING PROPERTY FROM THE ESTATES OF

Shirley Baerwald, New York
Peter Bartlett
William Begell, New York
A Long Island Collector
A Private Collector
A Private Collector, New York
Edmond Nouri
Francis L. Pagani, Jr., Shelton, Connecticut
Marie D. Powers
Emanuel Schaeffer, New York
Sylvia Seidman
Virginia White
Agnes Strauss Wolf

INCLUDING PROPERTY OF

The Creekmore and Adèle Fath Charitable Foundation Collection
The William Haber Collection
The Collection of Judith Leiber
The Carolyn & George Rowland Charitable Foundation Trust

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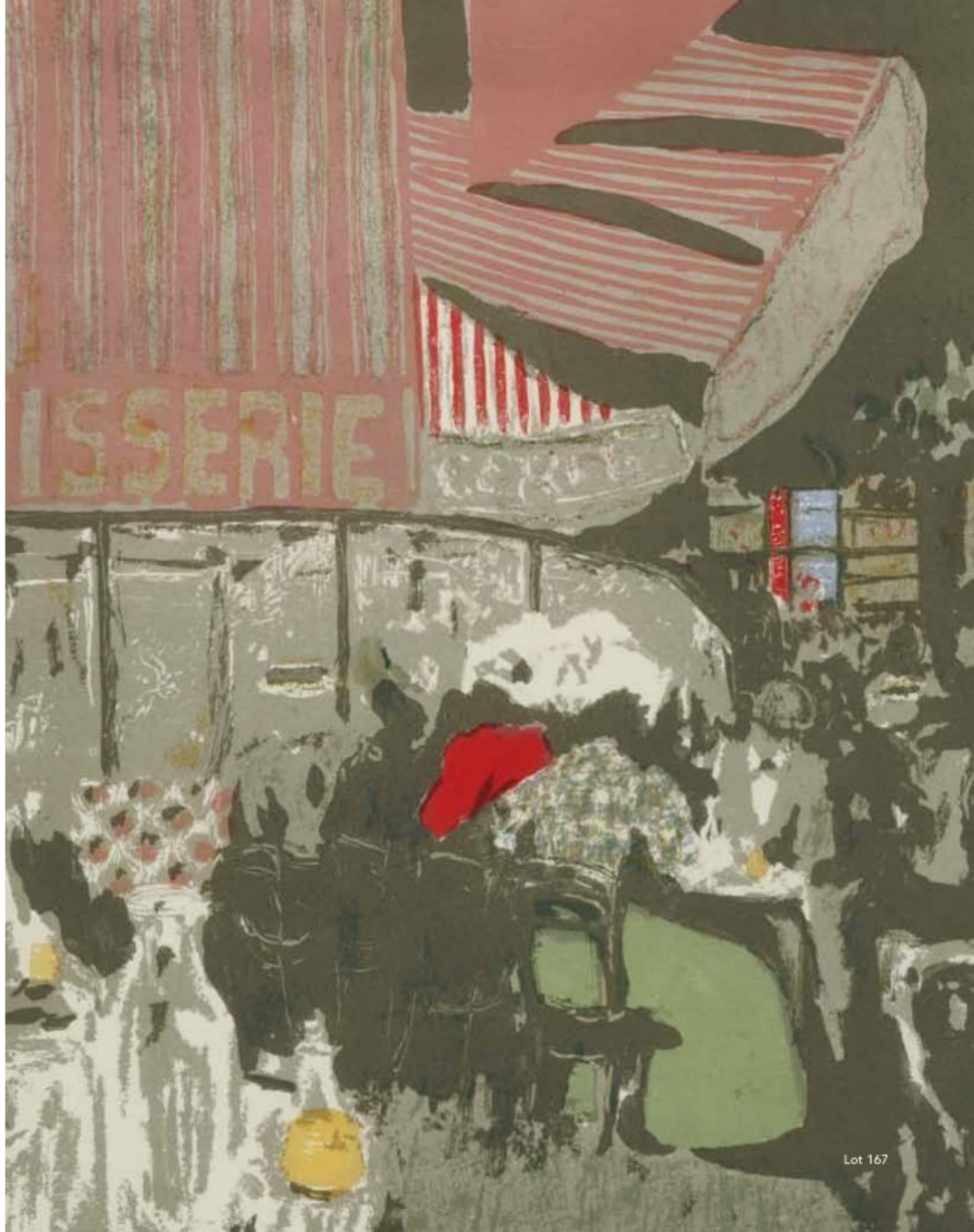


Lot 167

The Carolyn & George Rowland Charitable Foundation Trust

Doyle New York is honored to auction a collection of fine prints to benefit The Carolyn and George Rowland Charitable Foundation Trust. The collection was assembled by two generations of distinguished collectors, Edward Clark Crossett (1882-1955) and his daughter, Carolyn Clark Crossett Rowland (1916-2012). Descendants of Irish immigrants who came to America in the early 1700s, the Crossett family became prominent in business and philanthropy.

In 1889, Carolyn's grandfather, Edward Savage Crossett (1828-1910), established Arkansas' largest lumber interest, the Crossett Lumber Company. The firm grew rapidly as the national railroad system expanded, and during World War II, the company supplied the federal government. In 1962, after the death of Carolyn's father Edward Clark Crossett, the Crossett Lumber Company was sold to Georgia-Pacific.

Edward Clark Crossett graduated from Amherst College in 1905 and became a lifelong benefactor. In 1951, he donated a large number of Old Master and European prints from his collection to Amherst's Mead Art Museum.

The Crossett family summered in Cape Cod, where a teenaged Carolyn became a competitive sailor. She studied photography at Bennington College and in 1937 was part of the College's second graduating class. She later studied with Ansel Adams and became friends with Alfred Stieglitz. In 1946, Carolyn married George R. Rowland, whom she knew from Cape Cod, and the couple divided their time between homes in Boston and Cape Cod.

In addition to photography and sailing, Carolyn was passionate about philanthropy. In 1959, she established the Edward Clark Crossett Library at Bennington College, of which she was a life trustee. She also served on numerous boards, among them the University of Massachusetts, the Museum of Fine Arts Boston, the Boston Symphony Orchestra, the Shipley School, and the Boston chapters of United Way and the Red Cross.

Prints from The Carolyn and George Rowland Charitable Foundation Trust comprise lots 13, 21, 22, 25, 35, 36, 43, 44, 59, 66, 69, 70–72, 75, 76, 90, 92–95, 111, 120–122, 126, 163–165, 167, 168 and 172–176.

1
Yaacov Agam (b. 1928)
COMPOSITION
Color screenprint, signed and numbered 1/1 in pencil, some unobtrusive rubbing, a small area of faint (glue?) staining in the bottom margin, otherwise in apparently good condition, with (full?) margins, framed (unexamined out of the frame).
12 1/4 x 13 3/4 inches; 311 x 349 mm.
C
$500-700

1

2
Yaacov Agam
COMPOSITIONS
Screenprints (the second printed in color), signed and numbered XXXVIII/XC and HC 10/53, respectively, in pencil, in apparently good condition, with (full?) margins, framed (unexamined out of the frames). (2)
Larger 8 1/2 x 12 3/4 inches; 216 x 324 mm.
C
$600-800

2 part

3
Yaacov Agam
COMPOSITION
Agamograph, signed and numbered 55/99 in ink, a few unobtrusive light scratches, otherwise in apparently good condition, with (full?) margins, framed (unexamined out of the frame).
Image 12 3/4 x 13 1/4 inches
C
$600-800

3

4

4
Karel Appel (1921-2006)
COMPOSITION
Color lithograph, 1959, signed, dated and inscribed *épreuve d'artiste* in pencil, printed to the edge on one side, lightstain, some handling creases, otherwise in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 22 1/4 x 30 inches; 565 x 762 mm.
C Estate of Shirley Baerwald
$800-1,200

5
John Taylor Arms (1887-1953)
WEST FORTY-SECOND STREET (FLETCHER 41)
Etching, 1920, signed in pencil, edition of 75, pale lightstain, matstain, affixed at sheet edges recto with linen tape to back mat, rippling, a few unobtrusive small foxing spots, some light abrasion and a nick at bottom right sheet corner, otherwise in good condition, with good margins, framed.
13 1/4 x 10 3/4 inches; 337 x 273 mm.
Sheet 16 3/4 x 13 3/4 inches; 425 x 349 mm.
C Estate of Sylvia Seidman
$3,000-5,000

5

6

6
Jean (Hans) Arp (1886-1966)
SOLEIL RECERCLE (ARNTZ 264)
Color woodcut, 1966, on wove, signed and numbered 18/50 in pencil, lightstain and matstain, affixed with tape along top and top of left and right sheet edges verso to top mat, some light abrasion at bottom sheet edge verso, minor soiling in the margins and verso, some unobtrusive rippling, a tiny uninked area or ink loss in the black area top right, otherwise in good condition, with (full?) margins, framed.
13 5/8 x 13 1/2 inches; 346 x 343 mm.
Sheet 17 5/8 x 18 1/2 inches; 448 x 470 mm.
C
$600-800

7

8

9

7
Jean (Hans) Arp
OISEAU-CHUTE
Gold plated nickel and brass multiple, 1969, stamped *ARP* and numbered 109/300, stamp numbered 109 on the justification, published by Editions des Nouvelles Images, Paris, some light scratches, otherwise in good condition, the justification with some creasing, in original black case with cushioned white faux-satin interior (some wear).
6 x 3 1/2 inches; 152 x 89 mm.
C
$1,000-1,500

8
Milton Avery (1885-1965)
NUDE COMBING HAIR (LUNN 30)
Drypoint, 1961, signed, dated and numbered 47/90 in pencil, pale lightstain and matstain, otherwise in good condition, with (full?) margins, framed.
8 5/8 x 6 1/8 inches; 219 x 156 mm.
Sheet 12 x 9 1/8 inches; 305 x 232 mm.
C
$1,000-1,500

9
Jennifer Bartlett (b. 1941)
IN THE GARDEN #116
(ORLANDO MUSEUM 10)
Color screenprint, 1982-83, on Arches Cover, signed, dated and numbered 59/100 in pencil, published by Harry N. Abrams, Inc., New York, printed to the edges on all sides, in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 29 3/8 x 38 inches; 746 x 965 mm.
C
$1,500-2,500

10

11

12

10
Romare Bearden (1911-1988)
COMPOSITIONS
Five hand-colored offset lithographs, circa 1960, some unobtrusive handling creases and printer's ink, otherwise in apparently good condition, with good or full margins, framed (unexamined out of the frames). (5)
Sight of largest three sheets 8 3/8 x 11 inches; 213 x 279 mm.
Provenance:
Gift of the artist to the father of the present owner
C
$1,000-1,500

11
Romare Bearden
MARTIN LUTHER KING, JR.—MOUNTAIN TOP
Color screenprint, 1968, published by HKL, Ltd., New York, printed to the edges, some unobtrusive rubbing, otherwise in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 29 7/8 x 19 5/8 inches; 759 x 498 mm.
C
$1,000-1,500

12
Max Beckmann (1884-1950)
DER SEILTANZER (HOFMAIER 198)
Drypoint, 1921, signed in pencil, edition of 125, from *Jahrmarkt*, published by Marées Gesellschaft, R. Piper & Co., Munich and with their blindstamp, lightstain and matstain, laid on card, a few unobtrusive small spots of foxing and other discoloration, otherwise in good condition, with good margins, framed.
10 3/8 x 10 1/4 inches; 264 x 260 mm.
Sheet 14 5/8 x 14 7/8 inches; 371 x 378 mm.
C
$700-1,000

13

13
Hans Sebald Beham (1500-1550)
ES IST KALT WETTER; DAS SCHADET NIT
(PAULI 189; 190)
Engravings, the first 1542, trimmed to or within the platemark, a pinhole at top left corner, otherwise in good condition, framed together. (2)
Sheets 1 7/8 x 1 1/4 inches; 48 x 32 mm..
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above January 25, 1973 by Carolyn and George Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$500-700

14
George Bellows (1882-1925)
BUSINESS MEN'S BATH (MASON 145)
Lithograph, 1923, on cream wove Japan, signed and titled in pencil, annotated 'Bolton Brown-imp', edition of 43, lightstain and matstain, affixed with tape along top and top of left and right sheet edges and center of bottom sheet edge verso to top mat, old glue residue with associated staining along top sheet edge and at bottom sheet corners, a few unobtrusive printer's and handling creases in the margins, some light abrasion at top left sheet edge verso, a small foxing spot verso, otherwise in good condition, with {full?} margins, framed.
11 7/8 x 17 1/8 inches; 302 x 435 mm.
Sheet 14 1/4 x 19 1/8 inches; 362 x 486 mm.
Provenance:
H.V. Allison & Co., Inc.
Acquired from the above in 1969 by the family of the present owner
C
$2,000-3,000

14

15
George Bellows
THE DRUNK, SECOND STONE (M. 169 B)
Lithograph, 1923-24, on cream Basingwerk Parchment, signed in pencil, annotated 'Bolton Brown-imp', almost imperceptible matstain, a few unobtrusive small foxing spots and handling creases in the margins, otherwise in good condition, with full margins, framed.
15 5/8 x 13 inches; 397 x 330 mm.
Sheet 22 7/8 x 17 3/8 inches; 581 x 441 mm.
Provenance:
H.V. Allison & Co., Inc., New York
Acquired from the above in 1968 by the family of the present owner
C
$1,000-1,500

15

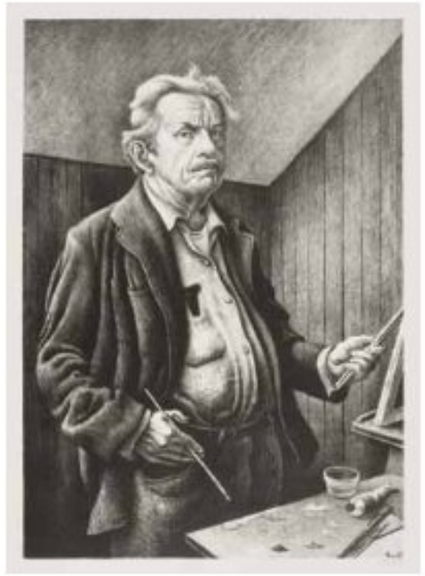
16

16
Ludwig Bemelmans (1898-1962)
L'INSTITUT
Painted and glazed white ceramic plate, signed recto, titled and inscribed *L. Bemelmans/ editions/"Tapis, Vert"/(RJ) Vallauris/made/in/ FRANCE* on the reverse, in good condition.
Diameter 8 1/8 inches; 206 mm.
C
$900-1,200

17
Ludwig Bemelmans
MADELINE AND THE OPERA
Painted and glazed white ceramic plate, signed recto, titled and inscribed *L. Bemelmans/ editions/"Tapis, Vert"/(M6) Vallauris/MADE/IN FRANCE* on the reverse, a small chip at the rim on reverse, the letter d in the word and of the title smudged (before firing), otherwise in good condition.
Diameter 8 1/8 inches; 206 mm.
C
$700-1,000

17

18



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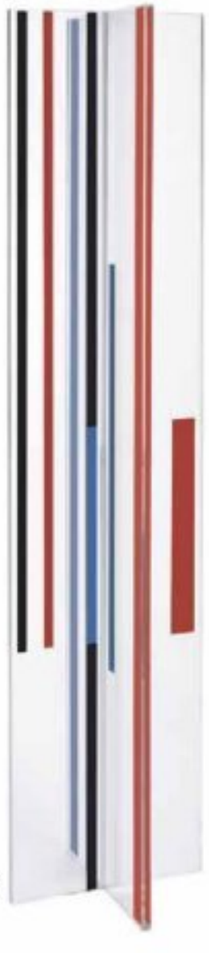


20

18
Thomas Hart Benton (1889-1975)
WEST TEXAS (FATH 77)
Lithograph, 1952, signed in pencil, edition of 300, published by Southern Methodist University Press, Dallas and with their blindstamp, three areas of old glue residue at top sheet edge recto (some associated abrasion and a small loss), some unobtrusive handling creases, some other soft creasing and minor printer's ink in the bottom margin, otherwise in good condition, with full margins.
11 x 14 inches; 279 x 356 mm.
Sheet 16 x 19 1/8 inches; 406 x 486 mm.
C The Creekmore and Adèle Fath
Charitable Foundation Collection
$1,500-2,500

19
Thomas Hart Benton
SELF-PORTRAIT (F. 84)
Lithograph, 1972, signed in pencil,
edition of 300, published by Associated American Artists, New York, some unobtrusive printer's and handling creases, a diagonal crease at bottom left sheet corner, some pale discoloration in the bottom margin, minor (printer's?) ink verso, an area with light abrasion at bottom sheet edge verso, otherwise in good condition, with full margins.
19 5/8 x 13 7/8 inches; 498 x 352 mm.
Sheet 25 x 18 5/8 inches; 635 x 473 mm.
C The Creekmore and Adèle Fath
Charitable Foundation Collection
$1,500-2,500

20
Ilya Bolotowsky (1907-1981)
UNTITLED
Color screenprint on Plexiglas two-part column, circa 1970, incised with the artist's signature, numbered XXV/XXV, some and small ink losses to the plexiglass scratches to the Plexiglas, minor soiling, otherwise in good condition.
Overall 30 x 7 x 7 inches; 762 x 178 x 178 mm.
C Estate of William Begell
$800-1,200

21
Pierre Bonnard (1867-1947)
PLACE LE SOIR (BOUVET 64)
Color lithograph, 1899, edition of 100, from *Quelques Aspects de la Vie de Paris*, published by Ambroise Vollard, Paris, pale matstain, rippling in the top and bottom margins, some unobtrusive handling creases and small foxing spots in the margins and verso, some old tape at top sheet edge at and near corners verso (showing slightly through to recto), otherwise in good condition, with full margins, framed.
11 1/8 x 15 1/4 inches; 283 x 387 mm.
Sheet 16 x 21 inches; 406 x 533 mm.
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above January 25, 1973
by Carolyn and George Rowland
C The Carolyn and George Rowland
Charitable Foundation Trust
$5,000-8,000

21

22

22
Pierre Bonnard
RUE, LE SOIR, SOUS LA PLUIE (B. 68)
Color lithograph, 1899, signed and numbered *no.* 9 in pencil, edition of 100, from *Quelques Aspects de la Vie de Paris*, published by Ambroise Vollard, Paris, pale lightstain, matstain, rippling in the top margin, a few small foxing spots in the margins and verso, some old tape at top sheet edge at and near corners verso (showing slightly through to recto), a small crease at top left sheet corner, otherwise in good condition, with full margins, framed.
10 1/8 x 14 inches; 257 x 356 mm.
Sheet 16 x 20 7/8 inches; 406 x 530 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$8,000-12,000

23

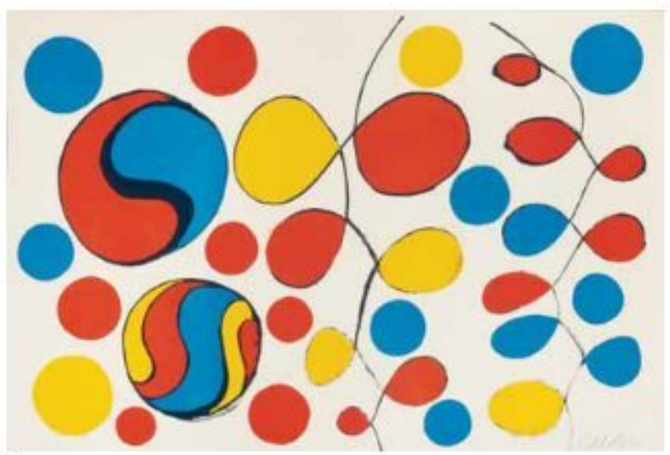
24

25

23
Georges Braque (1882-1963)
LA NUIT LA FAIM (VALLIER 154)
Color lithograph, 1960, signed and numbered 26/30 in pencil, published by Maeght, Paris, lightstain and matstain, two pieces of old paper tape and two areas of light abrasion at top sheet edge verso, otherwise in good condition, with full margins, framed.
9 3/8 x 6 1/4 inches; 238 x 159 mm.
Sheet 12 1/4 x 9 1/4 inches; 311 x 235 mm.
C Estate of Agnes Strauss Wolf
$1,000-1,500

24
After Georges Braque
SOLEIL ET LUNE I (MAEGHT 1034)
Color lithograph, circa 1950, on Rives BFK, signed in pencil, numbered 174/275, published by Maeght, Paris, lightstain and matstain, a few unobtrusive foxing spots and handling creases in the margins, three small areas of light abrasion at sheet edges verso, otherwise in good condition, with full margins, framed.
8 5/8 x 3 3/4 inches; 219 x 95 mm.
Sheet 19 x 12 7/8 inches; 483 x 327 mm.
C Estate of Agnes Strauss Wolf
$1,000-1,500

25
Felix Buhot (1847-1898)
UNE JETEE EN ANGLETERRE
(BOUCARD/GOODFRIEND 132)
Etching, drypoint, aquatint and roulette, 1879, on *chine volant*, with the artist's red ink stamp (Lugt 977), second state of eight, pale matstain, old paper and linen tape at top and left sheet edges (some associated gluestaining showing through to recto), unobtrusive rippling, some printer's creases, some splitting in the image just inside the platemark at right, a small loss at top sheet edge, otherwise in good condition, with (full?) margins, framed.
11 3/4 x 8 inches; 298 x 203 mm.
Sheet 14 1/8 x 10 1/4 inches; 359 x 260 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$800-1,200



26

26
Alexander Calder (1898-1976)
COMPOSITION
Color lithograph, signed and numbered 13/20 in pencil, lightstain, a few handling creases, some dampstaining at bottom right sheet corner, otherwise in apparently good condition, with good or full margins, framed (unexamined out of the frame).
29 1/4 x 42 1/4 inches; 743 x 1073 mm.
C
$1,000-1,500

27
Mary Cassatt (1844-1926)
MARJORIE WEARING A DRESS WITH PUFFED SLEEVES
(BREESKIN 167)
Drypoint printed in brown, circa 1895, on Vanderley cream laid paper, signed with initials in pencil, matstain, old tape along top and left sheet edges verso, a 5/8 inch split just at the outline and to the right of her left sleeve, a thin area above and to the right of the split (visible when held up to the light), a few unobtrusive small pale foxing spots, a 1/4 inch tear at bottom sheet edge, otherwise in good condition, with good margins, framed.
10 1/8 x 7 inches; 257 x 178 mm.
Sheet 13 3/4 x 8 1/4 inches; 349 x 206 mm.
C
$4,000-6,000

28
Mary Cassatt
MARGOT WEARING A BONNET (NO. 1) (B. 179)
Color drypoint, circa 1902, lightstain and matstain, affixed with a few pieces of paper tape at sheet edges verso, some rippling and handling creases, minor foxing, otherwise in good condition, with full margins, framed.
9 1/4 x 6 1/2 inches; 235 x 165 mm.
Sheet 13 x 9 7/8 inches;
330 x 251 mm.
C
$600-800

29
Mary Cassatt
MARGOT WEARING A BONNET (NO. 3) (B. 181)
Drypoint, circa 1902, on cream laid paper, a few unobtrusive small foxing spots and other pale discoloration, otherwise in good condition, with good margins, framed.
9 1/8 x 6 1/8 inches; 232 x 156 mm.
Sheet 12 3/8 x 8 5/8 inches; 314 x 219 mm.
C
$700-1,000

27

28

29

30

30
Marc Chagall (1887-1985)
JOSEPH AND HIS BROTHERS (CRAMER BOOKS 30)
Hand-colored etching, 1931-1939, signed with initials and numbered 63/100 in pencil, from *The Bible*, published by Tériade, Paris, lightstain and matstain, affixed with brown paper tape at top sheet edge verso to top mat, bottom sheet edge folded back 1 3/8 inches, some offsetting in the margins, otherwise in good condition, with full margins, framed.
11 5/8 x 9 3/4 inches; 295 x 248 mm.
Sheet 21 x 15 1/4 inches; 533 x 387 mm.
C Estate of a Private Collector
$2,500-3,500

31
Marc Chagall
PAIR OF PEASANTS (MOURLOT 484)
Color lithograph, 1967, on Arches, signed and inscribed *épreuve d'artiste XXII/XXV* in pencil, pale lightstain, matstain, a few unobtrusive handling creases, some creasing at left sheet corners, a foxing spot or other pale discoloration in the margin near top left image corner, otherwise in good condition, with full margins, framed.
26 x 20 1/2 inches; 660 x 521 mm.
Sheet 30 1/4 x 23 5/8 inches; 768 x 600 mm.
C
$8,000-12,000

31

32

32
After Marc Chagall
SUNSET (CHARLES SORLIER 26)
Color lithograph by Charles Sorlier, 1967, on Arches, signed and numbered LI/LXXV in pencil, from *Nice and the Côte D'Azur*, lightstain and matstain, a few unobtrusive handling creases, some creasing at top extreme sheet edge, otherwise in good condition, with full margins, framed.
23 5/8 x 18 3/8 inches; 600 x 467 mm.
Sheet 29 1/2 x 20 3/4 inches; 749 x 527 mm.
C
$10,000-15,000

33
After Marc Chagall
THE MAGIC FLUTE (C.S. 38)
Color lithograph by Charles Sorlier, 1967, edition of 3000, printed by Mourlot, Paris, published by Editions of the Metropolitan Opera, New York, laid on Japan, some creasing and repaired tears at sheet edges and top right, the support sheet with offsetting and some abrasion at sheet edges verso, otherwise in good condition, framed.
Sheet 39 1/2 x 25 1/2 inches; 1003 x 648 mm.
C
$1,000-1,500

33

34

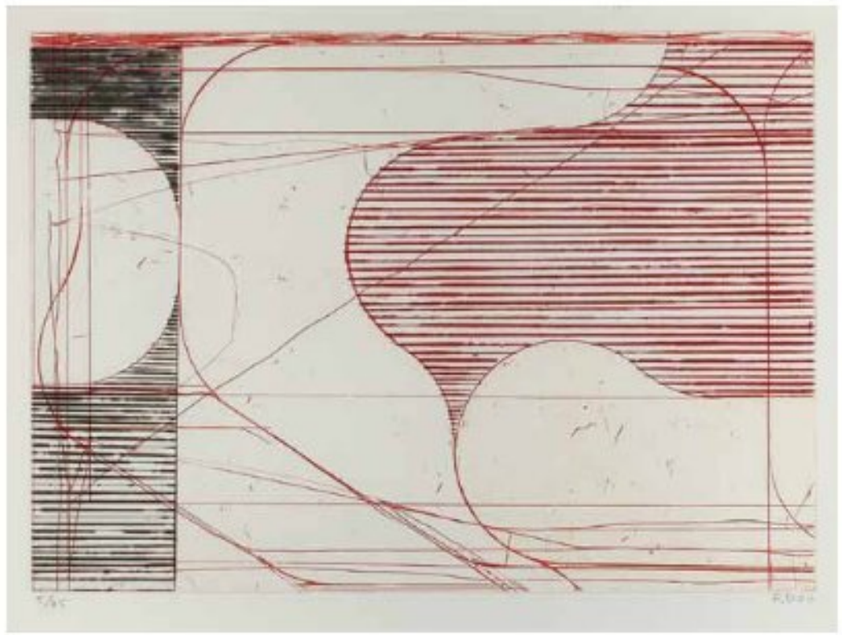
34
Salvador Dali (1904-1989)
ATHENA (FIELD 63-3P; MICHLER/LOPSINGER 130A)
Color heliogravure and drypoint, 1963-65, on Arches, signed and dated in pencil, inscribed *Epreuve d'Artiste*, from *The Mythology* suite, published by Pierre Argillet, Paris, pale timestain, handling creases, a diagonal crease at top left sheet corner, otherwise in good condition, with full margins.
20 7/8 x 16 1/2 inches; 530 x 419 mm.
Sheet 30 x 22 1/4 inches; 762 x 565 mm.
C
$1,500-2,500

35 part

35
Honoré Daumier (1808-1879)
PYGMALION; VOTRE TABLEAU ME PLAIRAIT ASSEZ...; PUISQUE MAINTENANT IL EST DE LA FAMILLE, IL FAUT AUSSI QU'IL AIT SON PORTRAIT; C'EST TOUT D'MEME FLATTEUR D'AVOIR SON PORTRAIT A L'EXPOSITION; ABUSANT DE LA PERMISSION QUE LES ARTISTES ONT OBTENUE CETTE ANNEE D'EXPOSER PLUS DE TROIS TABLEAUX...; UNE VISITE A L'ATELIER; MOI CE QUE J'AIME DANS LA SALLE DE SCULPTURE...; UN PEINTRE FANTAISISTE; LES PAYSAGISTES (DELTEIL 971; 1495; 2740; 2965; 2967; 3275; 3292; 3438; 3439)
Nine lithographs, second states, the first of four, the last eight of two, some with rippling and folds, pale lightstain and a few foxing spots and other discoloration, otherwise apparently generally in good condition, with good or full margins, framed (unexamined out of the frames), various sizes. (9)
C The Carolyn and George Rowland Charitable Foundation Trust
$1,000-1,500

36
Honoré Daumier
L'ENTREE DU GRAND TUNNEL D'UN CHEMIN DE FER (D. 1058)
Lithograph, circa 1843-44, on smooth cream wove, first state of three, with the stone number 504, from *Les Chemins de Fer*, pale lightstain and matstain, some unobtrusive scattered pale foxing spots. otherwise in good condition, with full margins, framed.
7 3/4 x 10 1/2 inches; 197 x 267 mm.
Sheet 11 x 14 1/4 inches; 279 x 362 mm.
Provenance:
Edward Clark Crossett (not in Lugt)
By descent to Carolyn Crossett Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$600-800

36



37

37
Richard Diebenkorn (1922-1993)
CONSTRUCT
Color etching and aquatint, 1980, on Rives, signed with initials, dated and numbered 5/35 in pencil, from the *Eight Color Etchings* series, published by Crown Point Press, in apparently good condition, with (full?) margins, framed (unexamined out of the frame).
11 x 15 1/4 inches; 279 x 387 mm.
C
$3,000-4,000

38

38
Jim Dine (b. 1935)
PRINTING OUTDOORS (D'OENCH/FEINBERG 65)
Hand-colored etching, 1980, signed, dated and numbered 39/40 in pencil, published by Pace Editions, Inc., New York, a few unobtrusive handling creases in the margins, a small foxing spot at top left extreme sheet edge, otherwise in apparently good condition, with full margins, framed (unexamined out of the frame).
Sheet 42 3/8 x 30 inches; 1076 x 762 mm.
C
$2,000-3,000

39

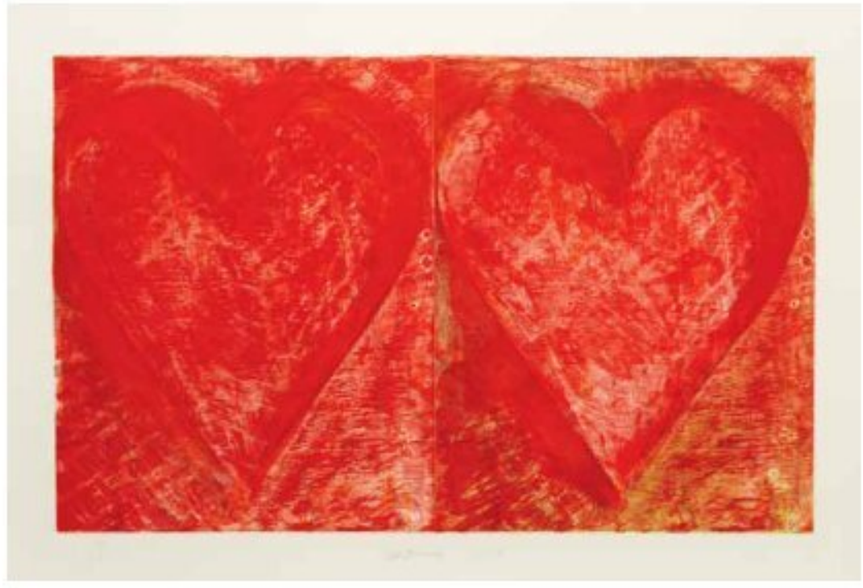
39
Jim Dine
COOPER STREET ROBE (D'O./F. 156)
Hand-colored woodcut, 1983, on Rives BFK, signed, dated and inscribed *P/P* in pencil, published by Pace Editions, Inc., New York, printed to the edges, some unobtrusive rippling, a few pinholes at top sheet corners, otherwise in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 35 1/4 x 24 1/4 inches; 895 x 616 mm.
C
$4,000-6,000

40
Jim Dine
DOUBLE VENUS WOODCUT I (D'O./F. 161)
Color woodcut, 1984, on Rives BFK, signed, dated and numbered 14/36 in pencil, published by Pace Editions, Inc., New York, a few unobtrusive handling creases in the bottom margin, some rippling at left and right sheet edges, otherwise in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 48 x 31 1/2 inches; 1219 x 800 mm.
C
$1,500-2,500

41
Jim Dine
DOUBLE VENUS WOODCUT II (D'O/F. 162)
Woodcut in white and black, 1984, on Canson black paper, signed, dated and numbered 33/36 in pencil, published by Pace Editions, Inc., New York, in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 46 7/8 x 33 7/8 inches; 1191 x 860 mm.
C
$1,500-2,500

40

41



42

42
Jim Dine
JAM AND JELLY (MINNEAPOLIS INSTITUTE OF ARTS 138)
Color woodcut, photoengraving and collograph, 2000, on Stonehenge Warm White paper, signed, dated and numbered 11/20 in pencil, published by Pace Editions, Inc., New York and A. Cristea Gallery, London, printed on two joined sheets, in apparently good condition, with full margins, framed (unexamined out of the frame).
Sheet 30 x 43 inches; 762 x 1092 mm.
C
$3,000-5,000

43
Albrecht Dürer (1471-1528)
NATIVITY (BARTSCH 2)
Engraving, 1504, a very fine Meder b impression, with a horizontal scratch at top left corner, with the Bull's head watermark, trimmed on the platemark, a couple of light ink smudges in the sky, a very small loss at top left corner, a few unobtrusive tiny spots of discoloration, otherwise in good condition, framed.
Sheet 7 3/8 x 4 7/8 inches; 187 x 124 mm.
Ex. collection:
Frederic Robert Halsey (Lugt 1308);
Charles-François-Joseph Libert de Beaumont (L. 1703)
C The Carolyn and George Rowland Charitable Foundation Trust
$30,000-50,000

44
Albrecht Dürer
ST. CHRISTOPHER FACING TO THE RIGHT (B. 52)
Engraving, 1521, an extraordinary Meder a impression, with unusually wide margins, a few specks of printer's ink and unobtrusive small pale foxing spots in the margins, some hinge remains at top and bottom of left sheet edge verso, the collector's stamp showing slightly through to recto in the margins at bottom right corner, otherwise in good condition, framed.
4 11/16 x 3 inches; 119 x 76 mm.
Sheet 5 3/4 x 4 1/8 inches; 146 x 105 mm.
Ex. collection:
Dr. W. A. Ackermann (Lugt 791)
C The Carolyn and George Rowland Charitable Foundation Trust
$15,000-30,000

45
Maurits Cornelius Escher (1898-1972)
PATH OF LIFE I (BOOL 424)
Woodcut printed in red and black, 1958, on laid *Japon*, signed, dated, inscribed *eigen druk* and *III* in pencil, very pale matstain, old linen tape along top sheet edge recto, the red attenuated, a few printer's and other creases in the margins, a few pressure marks in the margins, a small area with a few unobtrusive pressure marks in the image at right, some (printer's?) ink verso, otherwise in good condition, with good or full margins.
16 1/8 x 16 1/8 inches; 410 x 410 mm.
Sheet 19 x 19 inches; 483 x 483 mm.
C
$40,000-60,000

46
Maurits Cornelius Escher
BELVEDERE (B. 426)
Lithograph, 1958, on wove paper watermarked *Holland*, signed and numbered *No 30/40* in pencil, some old tape and glue residue along top sheet edge (some associated abrasion verso), unobtrusive handling creases, some other creases and a few pressure marks in the margins (one at bottom image edge, only visible verso), otherwise in good condition, with good or full margins.
18 3/8 x 11 3/4 inches; 467 x 298 mm.
Sheet 24 5/8 x 17 1/8 inches; 625 x 435 mm.
C
$20,000-30,000

47

47
Sam Francis (1923-1994)
DAMN BRACES (LEMBARK L11)
Color lithograph, 1960, on Rives BFK, signed and numbered 35/75 in pencil, published by Kornfeld & Klipstein, Bern, printed to the edges on two sides, lightstain, some faint old glue residue at top sheet edge, some creasing at top sheet corners, otherwise in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 35 3/4 x 25 inches; 908 x 635 mm.
C
$1,500-2,500

48
Sam Francis
UNTITLED (L. L254)
Color lithograph, 1982, on Arches 88, signed and numbered 240/250 in pencil, published by Brooke Alexander Gallery, New York, printed to the edges, some unobtrusive rippling, otherwise in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 47 1/2 x 34 3/8 inches; 1207 x 873 mm.
C
$2,000-4,000

48

49
Helen Frankenthaler (1928-2011)
IN THE WINGS (HARRISON 135)
Color etching, aquatint and lithograph, 1987, signed, dated and numbered 39/50 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New York, and with their blindstamp, printed to the edges, in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 13 3/4 x 21 inches; 349 x 533 mm.
C
$1,500-2,500

49

50

50
Paul Gauguin (1848-1903)
MAHNA NO VARUA INO (KORNFELD 19)
Woodcut, 1893-4, inscribed *Paul Gauguin fait* and *Pola Gauguin imp* in pencil by the artist's son, numbered *no 35*, on *Chine volant*, printed and published in 1921 by Pola Gauguin, Copenhagen, pale lightstain and matstain, some rippling, some handling and other creases, a few foxing spots and minor soiling in the margins, two small pieces of old tape at top sheet corners recto (some associated staining and small losses), otherwise in good condition, with good margins, framed.
8 x 14 inches; 203 x 356 mm.
Sheet 10 1/4 x 16 3/8 inches; 260 x 416 mm.
C Estate of Agnes Strauss Wolf
$1,500-2,500

51

51
Charles Gesmar (1900-1928)
GILDA GRAY
Color lithograph, 1925, printed by H. Chachoin, Paris, laid on linen, three vertical folds and a central horizontal fold (some associated small tears and a few small losses), pale lightstain, some creasing and soiling, otherwise in apparently good condition, framed (unexamined out of the frame).
60 3/8 x 40 5/8 inches; 1534 x 1032 mm.
C
$1,000-1,500

52
Adolph Gottlieb (1903-1974)
EXPANDING
Color screenprint, 1967, signed, dated and numbered 23/75 in pencil, published by Marlborough Graphics, Inc., New York, in apparently good condition, with full margins, framed (unexamined out of the frame).
23 1/2 x 17 5/8 inches; 597 x 448 mm.
Sheet 24 x 18 1/8 inches; 610 x 457 mm.
C
$1,000-1,500

52

53

53
Armin Hansen (1886-1957)
REQUIEM (WHITE 70)
Etching, 1924, signed and titled in pencil, edition of 75, pale lightstain, affixed with linen tape at sheet edges recto to board, some associated rippling, otherwise in good condition, with (full?) margins, framed.
13 x 15 inches; 330 x 381 mm.
Sheet 15 3/4 x 17 1/2 inches; 400 x 445 mm.
C Estate of Sylvia Seidman
$600-800

54

54
Damien Hirst (b. 1965)
OPIUM
Color Lambda print, 2000, on gloss Fujicolor Professional, signed in black ink, numbered 268/500 in black ink verso, published by Eyestorm, London, pale lightstain, otherwise in good condition, the full sheet, framed.
Sheet 19 1/8 x 17 1/4 inches; 486 x 438 mm.
C
$3,000-5,000

55

55
David Hockney (b. 1937)
TWO PEPPERS (SCOTTISH ARTS COUNCIL 156)
Color etching, 1973, signed, dated and numbered 80/100 in pencil, published by Petersburg Press, New York, in apparently good condition, with (full?) margins, framed (unexamined out of the frame).
9 13/16 x 15 3/8 inches; 249 x 390 mm.
C
$3,000-4,000

56
David Hockney
A MOVING STILL LIFE (S.A.C. 216)
Color etching and aquatint, 1976-77, signed and numbered 8/200 in pencil, from the *Blue Guitar Portfolio*, a few unobtrusive handing creases, otherwise in apparently good condition, with good or full margins, framed (unexamined out of the frame).
13 5/8 x 16 3/4 inches; 346 x 425 mm.
C
$1,000-1,500

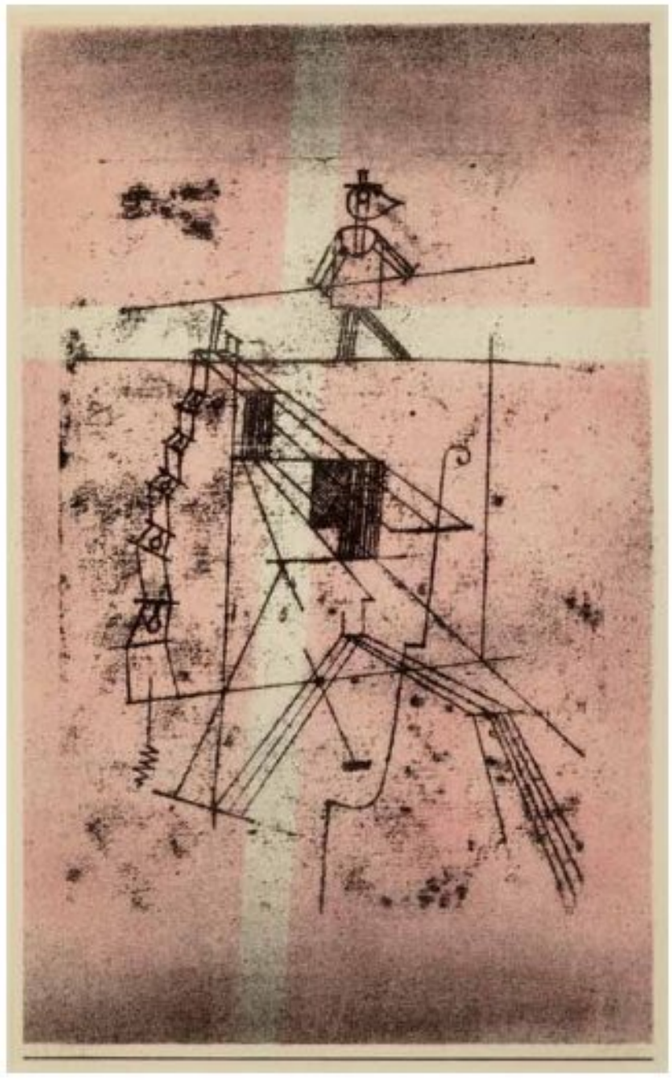
56

57

57
Friedensreich Hundertwasser (1928-2000)
SAD NOT SO SAD IS RAINSHINE (KOSCHATZKY 39)
Color screenprint with metallic imprints, 1968, on CM Fabriano, signed, dated, numbered 213/250 and inscribed *680 Venezia* in ink, from *Rainday on a Rainy Day*, printed by Galleria L'Elefante, Venice and published by University Art Museum, Berkeley and with their blindstamps, rippling at three sheet edges, a few unobtrusive handling creases in the margins, some printer's ink in the margins and verso, a small lightly abraided area at bottom left sheet edge, some pale offsetting in the bottom margin, otherwise in good condition, with full margins, framed.
Sheet 29 x 22 1/8 inches; 737 x 562 mm.
C Estate of Virginia White
$4,000-6,000

58

58
Louis Icart (1888-1950)
FRENCH DOLL (HOLLAND/CATANIA/ISEN 291)
Hand-colored color drypoint and aquatint, 1926, signed and numbered 251 (?) in pencil, with the artist's blindstamp, lightstain and matstain, some offsetting in the margins, some old tape residue at bottom right sheet edge and near top sheet corners verso, some unobtrusive handling creases, otherwise in good condition, with good or full margins, framed.
14 3/4 x 19 inches; 375 x 483 mm.
Sheet 19 1/2 x 25 7/8 inches; 495 x 657 mm.
C
$800-1,200



59

59
Paul Klee (1879-1940)
DER SEILTANZER (KORNFELD 95)
Color lithograph, 1923, on cream laid paper watermark BSB, signed and inscribed with the work number *23 138* in pencil, edition of 220 (there were also 80 on Japon), from the portfolio *Kunst der Gegenwart*, published by R. Piper & Co., Munich and with their blindstamp, pale lightstain, pale matstain verso, some printer's ink at top of left and right sheet edges, a few areas of old glue and paper tape residue at top and left sheet edges verso (some associated light abrasion), a small area of light abrasion at right sheet edge verso, a few small foxing spots or (glue?) stains in the margins and verso (one almost imperceptible at left image edge), some unobtrusive handling creases, some rippling in the top margin, otherwise in good condition, with full margins, framed.
17 3/8 x 10 5/8 inches; 441 x 270 mm.
Sheet 20 1/2 x 15 inches; 521 x 381 mm.
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above March 21, 1974 by Carolyn and George Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$30,000-60,000

60
Paul Klee
KOPF (BARTIGER MANN) (K. 98)
Lithograph, 1925, on wove paper, signed in pencil, second state of two, edition of 232, published by O.W. Gauss, Munich, 1930, lightstain and matstain, handling and other creases, some foxing and other discoloration, a few small abraided areas verso, otherwise in good condition, with full margins, framed.
8 3/4 x 6 1/8 inches; 222 x 156 mm.
Sheet 17 7/8 x 12 3/4 inches; 454 x 324 mm.
C
$1,000-1,500

61
Jacob Lawrence (1917-2000)
THE LIBRARY (NESBETT 78-1)
Color screenprint, 1978, signed, dated, titled and numbered A.P. 2/30 in pencil, published by Five Towns Music and Art Foundation, Woodmere, pale lightstain, affixed with tape along parts of sheet edges verso to top mat, otherwise in good condition, with good margins, framed.
10 7/8 x 15 1/4 inches; 276 x 387 mm.
Sheet 16 1/8 x 20 3/4 inches; 410 x 527 mm.
C Estate of Emanuel Schaeffer
$1,500-2,000

62
Sol LeWitt (1928-2007)
A SQUARE DIVIDED HORIZONTALLY AND VERTICALLY INTO FOUR EQUAL PARTS, EACH WITH A DIFFERENT DIRECTION OF ALTERNATING PARALLEL BANDS OF LINES; UNTITLED
Woodcuts, 1982, on Kizuki Hanga, signed and numbered 17/40 and 3/25 in pencil, the second from *Five Forms Derived from a Cube*, published by Multiples, Inc., New York, the second with their blindstamp, pale lightstain, a few unobtrusive handling creases in the margins, the first with some pale discoloration showing through to recto at bottom left sheet corner, the second with a few small occlusions, two foxing spots and minor printer's ink in the margins, otherwise in apparently good condition, with full margins, framed (unexamined out of the frames). (2)
Largest 24 x 24 inches; 610 x 610 mm.
C
$1,500-2,500

60

61

62 part

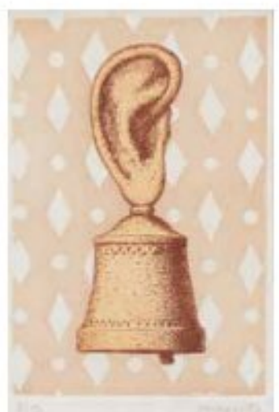
63

63
Roy Lichtenstein (1923-1997)
CRAK! (CORLETT II.2-2)
Color offset lithograph, 1963-64, signed in pencil, on wove paper, from the edition of unknown size, printed by Colorcraft, New York, published by Leo Castelli Gallery, New York, lightstain and matstain, the colors with some attenuation, scattered foxing, some unobtrusive rippling and handling creases, otherwise in good condition, with full margins, framed.
18 5/8 x 27 1/16 inches; 473 x 687 mm.
Sheet 19 7/8 x 28 1/2 inches; 505 x 724 mm.
Provenance:
Leo Castelli Gallery, New York
Acquired from the above in 1964 by the present owner
C
$6,000-8,000

64
Roy Lichtenstein
ENTABLATURE VII (C. 144)
Color screenprint and collage with embossing, 1976, on Rives BFK, signed, dated and numbered 29/30 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New York and with their blindstamp, the mylar strips beginning to buckle and with some rubbing, otherwise in apparently good condition, framed (unexamined out of the frame).
19 3/4 x 38 inches; 502 x 965 mm.
Sheet 29 1/8 x 44 3/4 inches; 740 x 1137 mm.
C
$2,000-3,000

65
After René Magritte (1898-1967)
LA LECON DU MUSIQUE
(KAPLAN/BAUM 15)
Color etching and aquatint, 1968, on *Japon nacre*, with the artist's stamped signature, inscribed *H C*, with the Gravure Originale Atelier Rene Magritte blindstamp, from *Signe de Survie au Temps d'Amour*, published by G. Visat, Paris, a small foxing spot in the bottom margin, otherwise in good condition, with full margins, framed.
6 x 4 inches; 152 x 102 mm.
Sheet 10 3/4 x 8 3/4 inches; 273 x 222 mm.
C
$1,000-1,500

64



65

66
Edouard Manet (1832-1883)
LES COURSES (GUERIN 72; HARRIS 41; FISHER 56)
Lithograph, 1865-1872, on *chine appliqué*, a fine impression of the rare second state of three, some printer's ink or minor soiling, an unobtrusive small pale occlusion in an uninked area in the sky near left edge, the support sheet with some rippling, pale matstain, some old tape residue at top sheet edge near corners verso, a few creases or skillfully repaired tears at sheet edges (longest approximately 1 1/2 inches, at bottom right sheet corner (2 1/4 inches from *chine* sheet), a few areas of light abrasion at sheet edges verso, otherwise in good condition, with good or full margins, framed.
14 x 20 1/4 inches; 356 x 514 mm.
Chine 16 x 20 1/2 inches; 406 x 521 mm.
Sheet 18 1/2 x 25 1/8 inches; 470 x 638 mm.
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above February 14, 1972 by Carolyn Crossett Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$75,000-125,000
See Back Cover Illustration

67

67
Franz Marc (1880-1916)
SCHOPFUNGSGESCHICHTE I (LANKHEIT 842)
Woodcut, 1914, on thin cream laid Japan, signed by the artist's wife, Maria Marc, in pencil and with the artist's ink stamp verso, edition of 110, lightstain and matstain, affixed with four small pieces of tape at sheet edges verso to top mat, two small areas of light abrasion at center of top and bottom sheet edges, a few small foxing spots, minor soiling, some unobtrusive handling and other creases, an approximately 1/4 x 1/2 inch loss at bottom left sheet corner (1 7/8 inches from image corner), otherwise in good condition, with full margins, framed.
9 1/2 x 7 7/8 inches; 241 x 200 mm.
Sheet 14 x 11 3/4 inches; 356 x 298 mm.
C
$1,000-1,500

68

69

68
Henri Matisse (1869-1954)
ODALISQUE VOILEE (DUTHUIT 464)
Lithograph, 1925, on *Impérial Japon*, signed and numbered 48/50 in pencil, lightstain and matstain, a few areas of old tape and glue residue at sheet edges verso, unobtrusive handling creases, some other creasing and rippling in the margins, some unobtrusive soiling in the margins and verso, otherwise in good condition, with good margins, framed.
22 3/8 x 17 1/4; 568 x 438 mm.
Sheet 25 1/2 x 19 3/4 inches; 648 x 502 mm.
C Collection of Judith Leiber
$8,000-12,000

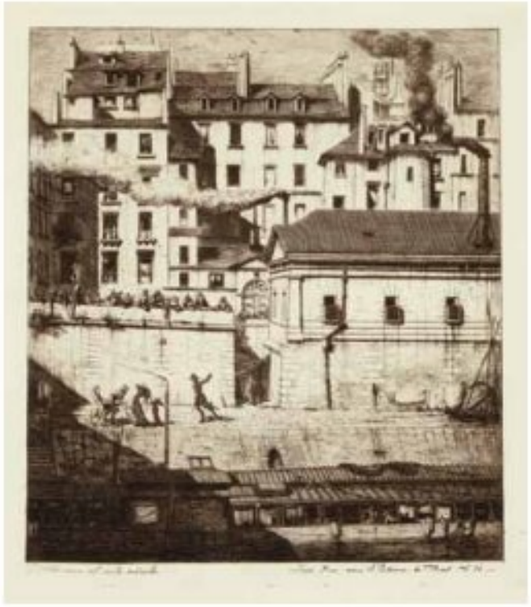
69
Charles Méryon (1821-1868)
LA TOUR DE L'HORLOGE, PARIS (DELTEIL/WRIGHT 28)
Etching and engraving, 1852, on blue-gray laid paper, third state of ten, pale matstain, old glue residue along sheet edges verso (partially showing through to recto), a few unobtrusive handing creases in the margins, a small rust spot with an associated pinhole loss in the right margin, a small foxing or rust spot in the top margin, otherwise in good condition, with (full?) margins, framed.
10 3/8 x 7 3/8 inches; 264 x 187 mm.
Sheet 14 1/2 x 11 1/8 inches; 368 x 283 mm.
Provenance:
C.W. Dowdeswell (Lugt 690)
C The Carolyn and George Rowland
Charitable Foundation Trust
$3,000-4,000

70
Charles Méryon
LE PONT NEUF (D./W. 33)
Etching and drypoint, 1853, on cream laid paper, sixth state of nine, lightstain and matstain, old tape along top sheet edge verso, scattered foxing (mainly visible in the margins and verso), several repaired tears and some made-up areas (mainly in the margins), otherwise in good condition, with good margins, framed.
7 x 7 1/4 inches; 178 184 mm.
Sheet 9 1/8 x 11 5/8 inches; 232 x 295 mm.
Provenance:
Edward Clark Crossett (not in Lugt)
By descent to Carolyn Crossett Rowland
C The Carolyn and George Rowland
Charitable Foundation Trust
$700-1,000

70

71
Charles Méryon
LA MORGUE (D./W. 36)
Etching and drypoint, 1854, on cream laid paper, fourth state of seven, pale matstain, some old tape residue at top sheet edge verso, some pale (tape?) staining at sheet edges, a few unobtrusive pale spots of foxing or other discoloration in the margins and verso, otherwise in good condition, with good margins, framed.
9 1/8 x 8 1/4 inches; 232 x 210 mm.
Sheet 12 7/8 x 12 3/8 inches; 327 x 314 mm.
C The Carolyn and George Rowland
Charitable Foundation Trust
$4,000-6,000

72
Charles Méryon
L'ABSIDE DE NOTRE DAME (D./W. 38)
Etching, 1854, on cream laid paper, fourth state of eight, pale matstain, some old paper tape and glue residue at top sheet edge verso, some pale gluestaining along sheet edges verso, minor soiling in the margins, a small pale foxing spot in the bottom margin, some unobtrusive rippling at top, otherwise in good condition, with good margins, framed.
6 5/8 x 11 7/8 inches; 168 x 302 mm.
C The Carolyn and George Rowland
Charitable Foundation Trust
$3,000-5,000



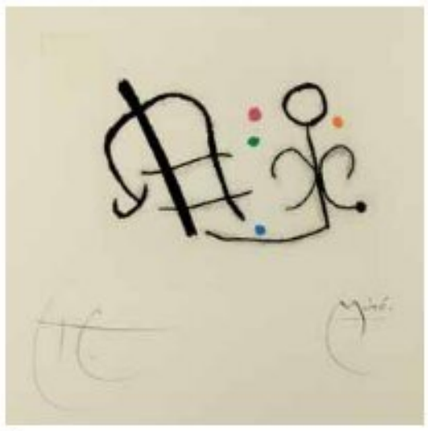
71

72

73

73
Joan Miró (1893-1983)
LA BAGUE D'AURORE (DUPIN 126)
Hand-colored etching, 1957, on Rives, signed and numbered III/XII in pencil, published by Louis Broder, Paris, timestain, a few unobtrusive handling creases in the margins, two small areas of discoloration (possibly old glue?) verso (showing slightly through to recto in the top margin), an unobtrusive small pressure mark line in the bottom margin to the left of the signature, otherwise in apparently good condition, with full margins, framed (unexamined out of the frame).
4 1/2 x 5 5/8 inches; 114 x 143 mm.
Sheet 15 x 11 1/4 inches; 381 x 286 mm.
C
$4,000-6,000

74

74
Joan Miró
LA BAGUE D'AURORE (D. 128)
Hand-colored etching, 1957, on Rives, signed and numbered III/XII in pencil, published by Louis Broder, Paris, timestain, a few unobtrusive handling creases in the margins, two small areas of discoloration (possibly old glue?) verso (showing slightly through to recto in the top margin), otherwise in apparently good condition, with full margins, framed (unexamined out of the frame).
5 1/2 x 4 3/4 inches; 140 x 121 mm.
Sheet 15 x 11 1/4 inches; 381 x 286 mm.
C
$4,000-6,000

75

75
Joan Miró
FUSEES (D. 258)
Aquatint with multi-color stencil spots, 1959, on Rives BFK, signed and inscribed *H.C.* in pencil, published by Louis Broder, Paris, pale matstain and minor soiling verso, two small pieces of old paper tape at right sheet edge verso, a few unobtrusive creases in the margins, otherwise in good condition, with full margins, framed.
5 1/4 x 7 1/8 inches; 133 x 181 mm.
Sheet 11 1/8 x 15 inches; 283 x 381 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$3,000-5,000

76

76
Joan Miró
PROLOGO (MOURLOT 384)
Color lithograph, 1963, on Arches, signed and inscribed *H.C.* in pencil, pale lightstain, a few unobtrusive handling creases in the margins, a few specks of (printer's?) ink in the right margin, otherwise in apparently good condition, with full margins, framed.
Sheet 25 1/2 x 18 7/8 inches; 648 x 479 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$1,500-2,500

77

77
Joan Miró
L'HOMME AU BALANCIER (D. 507)
Color etching, aquatint and carborundum, 1969, on *Japon nacré*, signed and inscribed *H.C.* in pencil, published by Maeght, Paris, printed to the edges at right and bottom sheet edges, some unobtrusive small foxing spots, some light abrasion at bottom right sheet edge and corner, some possible light abrasion at top corner, otherwise in good condition, the full sheet, framed.
Sheet 26 1/2 x 19 3/8 inches; 673 x 492 mm.
C
$6,000-8,000

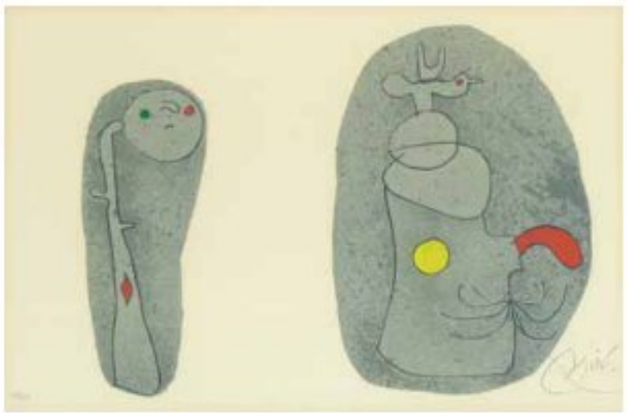
78

78
Joan Miró
POSTER FOR UNESCO (M. 930)
Color lithograph, 1974, signed and numbered 20/75 in pencil, before the letters, published by UNESCO, Paris, printed to the edges at top, two small areas of light abrasion at top sheet edge verso, some unobtrusive handling creases, some offsetting and minor soiling verso, otherwise in good condition, the full sheet.
Sheet 31 1/2 x 23 1/2 inches; 800 x 597 mm.
C
$2,000-3,000

79

79
Joan Miró
LE COURTESAN GROTESQUE
Color etching and aquatint, 1974, signed in pencil, published by Iliazd, Paris, printed to the edges, some creasing at bottom sheet edge and corners, otherwise in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 16 1/2 x 23 1/8 inches; 419 x 587 mm.
C
$2,000-3,000

80
Joan Miró
L'ENFANCE D'UBU (M. 1008)
Color lithograph, 1975, signed in pencil, numbered 109/120, lightstain and matstain, otherwise in good condition, with full margins, framed.
Sheet 12 3/4 x 19 7/8 inches; 324 x 505 mm.
C
$1,000-1,500



80

81
Joan Miró
MIRANDA ET LA SPIRALE (D. 1124)
Color aquatint, 1979, on *Japon nacre*, signed and inscribed e.a. in pencil, a diagonal crease at top left sheet corner, otherwise in good condition, the full sheet.
Sheet 11 1/2 x 7 1/2 inches; 292 x 191 mm.
C
$800-1,200

81

82

82
Joan Miró
LA MELODIE ACIDE (M. 1212-1225)
Complete set of 14 color lithographs, 1980, on Arches, each numbered 460/1500, the justification numbered 460, published by Au Pont des Arts, Paris, offsetting verso, the justification with a few foxing spots, otherwise in good condition, with full margins, in original oatmeal textured paper folder and white cardboard folder (the first with some foxing and a few inherent thin areas on inner flap).
Sheets 13 x 9 7/8 inches; 330 x 251 mm.
C
$1,500-2,500

83

83
After Joan Miró
LE MOULIN A CAFE (MAEGHT 1701)
Color etching and aquatint, 1954, signed, dated and numbered 208/300 in pencil, on Rives BFK, published by Maeght, Paris and with their blindstamp, pale lightstain, matstain, some unobtrusive handling creases and rippling, left, top, left and right sheet edges folded back 1 1/2 to 2 inches, affixed with brown tape along part of top to top mat, a few foxing spots in the margins and some foxing and other discoloration verso, otherwise in good condition, with full margins, framed.
19 3/8 x 22 1/8 inches; 492 x 562 mm.
Sheet 25 x 29 5/8 inches; 635 x 752 mm.
C Estate of a Private Collector
$3,000-4,000

84
Henry Moore (1898-1986)
SHELTER SKETCH BOOK
Portfolio with one color lithograph (Cramer 85), on *Japon nacré*, and 80 collotypes, 1967, the color lithograph signed in pencil, numbered 23/180, loose as issued, with complete text, the justification signed and numbered 23 in ink, published by Marlborough Fine Art Ltd., London, and Rembrandt Verlag, Berlin, the lithograph with lightstain, the text pages with a vertical soft crease through the sheets at left, otherwise in apparently good condition, with (full?) margins, the color lithograph framed (unexamined out of the frame), with original red linen portfolio (some wear).
Color lithograph 7 3/8 x 8 inches; 187 x 203 mm.
C
$800-1,200

85
Henry Moore
THREE RECLINING FIGURES (C. 181)
Color lithograph, 1971, on Rives BFK, signed, dated and numbered 40/90 in pencil, published by Edizioni d'Arte Fratelli Fabbri, Milan, issued and together with the deluxe edition book published by Henry N. Abrams, Inc., New York, numbered 40 on the justification page, in apparently good condition, with good or full margins, framed (unexamined out of the frame), the book in original blue linen covered slipcase (some wear).
10 7/8 x 9 1/8 inches; 302 x 232 mm.
C
$800-1,200

84

85

86

87

86
Robert Motherwell (1915-1991)
LE COQ (BELKNAP 141)
Color lithograph and screenprint, 1975, on Arches Cover, signed with initials and numbered 28/40 in pencil, published by Tyler Graphics Ltd., Bedford Village, New York and with their and the artist's blindstamps, lightstain, hinged to the support in places along sheet edges verso (showing slightly through to recto, with associated minor rippling), a small foxing spot in the top margin, otherwise in apparently good condition, with full margins, framed (unexamined out of the frame).
24 3/4 x 19 inches; 629 x 483 mm.
Sheet 37 1/2 x 25 3/8 inches; 953 x 645 mm.
C
$1,500-2,500

87
Alphonse Mucha (1860-1939)
JOB (RENNERT/WEILL 15)
Color lithograph, 1896, signed in pencil, printed by F. Champenois, Paris, lightstain and matstain, some handling creases, some other unobtrusive creasing and minor printer's ink and soiling in the margins, five 1/2 inch pressure mark lines at the top outermost borderline (only noticable verso), each with two associated pinholes, two small tears at left sheet edge (one 1/4 inch and one 3/8 inch), otherwise in good condition, with (full?) margins, framed.
20 3/8 x 15 3/8 inches; 518 x 391 mm.
Sheet 26 3/8 x 18 1/4 inches; 670 x 464 mm.
C
$10,000-15,000

88 part

88
Louise Nevelson (1899-1988)
CELEBRATION #1; CELEBRATION #2
Color aquatints, 1979, signed and inscribed *Printer's Proof* in pencil, published by Pace Editions, Inc., New York, timestain, some unobtrusive rubbing and handling creases, some foxing and soiling (mainly in the margins and verso), the first with some other discoloration, the second with a 1 inch diagonal tear at top sheet edge, otherwise in good condition, with full margins. (2)
Each 38 7/8 x 27 1/4 inches; 987 x 692 mm.
Sheets 43 3/4 x 31 5/8 inches; 1111 x 803 mm.
C
$1,000-1,500

89
Claes Oldenburg (b. 1929)
STORE WINDOW
Color lithograph, 1972, signed with initials, dated and numbered 4/75 in blue pencil, a small (printer's?) crease and small (foxing?) spot in the top margin, otherwise in apparently good condition, with full margins, framed (unexamined out of the frame).
14 3/4 x 19 5/8 inches; 375 x 498 mm.
C Estate of Marie D. Powers
$1,000-1,500

90
Adriaen van Ostade (1610-1685)
THE ANGLERS
(BARTSCH/HOLLSTEIN/GODEFROY 26)
Etching, circa 1653, fourth state of seven, trimmed to or just within the platemark, three small skillfully made-up losses at sheet edges (the largest 3/8 x 1/8 inch, at bottom right corner, extending slightly into the image), an approximately 3/8 inch skillfully repaired diagonal tear at left sheet edge, otherwise in good condition, framed.
Sheet 4 1/2 x 6 1/2 inches; 114 x 165 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$3,000-5,000

91
Joseph Pennell (1883-1926)
A WATERING GATE IN VENICE; HUDSON AVENUE COMPLETED, BROOKLYN EDISON CO.; HUDSON AVENUE FOUNDATION, BROOKLYN EDISON CO.; HUDSON AVENUE UNDER CONSTRUCTION (NOT IN WUERTH; W. 804; 807; 810)
Etchings, 1883 and 1923 (3), respectively, signed, the first dated and and numbered 3-35, the last three inscribed *imp*, in pencil, lightstain, the first with old paper tape at sheet corners verso, minor soiling, two small stains, a 3/4 inch tear at bottom right image corner extending through part of the date and signature, a 1/4 inch repaired tear at bottom left sheet edge, some light abrasion at left sheet and image edge, the last three with some printer's ink in the margins, the third with a filled-in tear or abraided area in the top right margin, otherwise in apparently good condition, the first trimmed to or just within the margins, the last three with margins, framed (unexamined out of the frames). (4)
Largest 9 x 13 inches; 229 x 30 mm.
The first exhibited:
Heckscher Museum of Art, Huntington, New York, *Views of Venice*, July 12 through August 31, 1997
C Property from the Estate of a Long Island Collector
$700-1,000

89

90

91 part

92

92
Pablo Picasso (1881-1973)
LE BAIN (BLOCH 12)
Drypoint, 1905, on Van Gelder, edition of 250, from *La Suite des Saltimbanques*, published by Ambroise Vollard, Paris, 1913, matstain, some foxing (mainly in the margins and verso), some handling creases in the margins, some offsetting at sheet edges verso, some old paper tape residue near left sheet corners verso, otherwise in good condition; with wide margins, framed.
13 1/2 x 11 1/2 inches; 343 x 292 mm.
Sheet 21 1/4 x 18 1/8 inches; 540 x 460 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$5,000-8,000

93

94

93
Pablo Picasso
PEINTRE ET MODELE TRICOTANT (B. 85)
Etching, 1927, on Van Gelder, signed and numbered 14/99 in brown ink (faded), from *Le Chef—d'Oeuvre Inconnu*, published by Ambroise Vollard, Paris, 1931, pale matstain, a short pressure mark line in the top margin, a faint pressure mark at right sheet edge, otherwise in good condition, with full margins, framed
7 3/4 x 11 1/8 inches; 197 x 283 mm.
Sheet 15 1/8 x 19 3/4 inches; 384 x 502 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$3,000-5,000

94
Pablo Picasso
PEINTRE DEVANT SON TABLEAU (B. 92)
Etching, 1927, on wove, signed and numbered 14/99 in brown ink (faded), from *Le Chef—d'Oeuvre Inconnu*, published by Ambroise Vollard, Paris, 1934, pale matstain, a few unobtrusive handling creases in the margins, a small pressure mark in the bottom margin, a speck of old glue residue at bottom right sheet edge, otherwise in good condition, with full margins, framed
11 x 7 3/4 inches; 279 x 197 mm.
Sheet 20 x 15 1/4 inches; 508 x 387 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$3,000-5,000

95

95
Pablo Picasso
FOUR MODELS AND A SCULPTED HEAD (B. 219)
Etching, 1934, on laid Montval watermarked Vollard, edition of 260, from *La Suite Vollard*, published by Ambroise Vollard, Paris, almost imperceptible matstain, a small foxing spot and minor printer's ink in the margins, otherwise in good condition, with full margins, framed.
8 7/8 x 12 7/16 inches; 225 x 316 mm.
Sheet 13 3/8 x 17 3/8 inches; 340 x 441 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$25,000-45,000

96

97

98

96
Pablo Picasso
INES AND HER CHILD (B. 414)
Lithograph, 1947, on wove, signed and numbered 45/50 in pencil, lightstain and matstain, a few unobtrusive handling creases and foxing spots, old paper tape residue at or near sheet corners verso (showing slightly through to recto, some associated light abrasion), two tiny occlusions in uninked areas, otherwise in good condition, with full margins, framed.
25 x 14 3/4 inches; 635 x 375 mm.
Sheet 25æ x 19 5/8 inches; 655 x 498 mm.
C Collection of Judith Leiber
$10,000-15,000

97
Pablo Picasso
LES MAINS LIEES VI (B. 711)
Lithograph, 1952, signed in pencil, numbered 32/50, lightstain, some handling creases and rippling in the margins, the hinges at corners verso showing slightly through to recto, some discoloration in the margins bottom left and bottom right, otherwise in apparently good condition, with good or full margins, framed (unexamined out of the frame).
18 1/4 x 23 5/8 inches; 464 x 600 mm.
C
$2,000-3,000

98
Pablo Picasso
LA DANSE DES FAUNES (B. 830)
Lithograph printed in black and cream, 1957, on Arches, with the artist's stamped signature, edition of 1000, lightstain and matstain, scattered tiny foxing spots, some soiling in the margins and verso, some dampstaining verso, unobtrusive handling and other creases, a small loss at left sheet edge, otherwise in good condition, with full margins, framed.
16 1/8 x 20 7/8 inches; 410 x 530 mm.
Sheet 19 x 25 1/4 inches; 483 x 641 mm.
C
$1,000-1,500

99
Pablo Picasso
LE VIEUX ROI (B. 869)
Lithograph, 1959, with the red printed signature, edition of 1,000, lightstain and matstain, affixed with tape along sheet edges verso to back mat, unobtrusive handling creases, scattered tiny foxing spots, otherwise in good condition, with margins, framed.
25 1/2 x 19 1/2 inches; 648 x 495 mm.
Sheet 26 1/4 x 20 1/4 inches; 667 x 514 mm.
C
$1,000-1,500

99

100
Pablo Picasso
RAPHAEL ET LA FORNARINA II: AVEC UN VOYEUR CACHE (B. 1777)
Etching, 1968, on Rives BFK, signed and numbered 32/50 in pencil, from *La Série 347*, published by Galerie Louise Leiris, Paris, very pale matstain, two pieces of old paper tape at top sheet edge verso (showing slightly through to recto), otherwise in good condition, with full margins, framed.
11 x 15 3/8 inches; 279 x 391 mm.
Sheet 17 3/4 x 21 1/2 inches; 451 x 546 mm.
C Estate of Edmond Nouri
$5,000-7,000

100

101
Pablo Picasso
JEUNE FEMME ET GENTILHOMME: SCULPTURE EGYPTIENNE AU SOCLE PEINT (B. 1802)
Etching, 1968, signed and numbered 21/50 in pencil, from *La Série 347*, a few unobtrusive handling and other soft creases, a few very small foxing spots and some minor other pale discoloration in the margins, otherwise in good condition, with full margins, framed.
8 1/8 x 10 1/2 inches; 206 x 267 mm.
Sheet 12 7/8 x 15 7/8 inches; 327 x 403 mm.
C
$2,000-4,000

101

102

102
Pablo Picasso
FISH SUBJECT (ALAIN RAMIE 139)
Painted red ceramic pitcher, 1952, edition of 500, incised *Edition Picasso Madoura* on the base, minor soiling, otherwise in good condition.
5 1/2 x 9 1/4 inches; 140 x 235 mm.
C
$2,000-3,000

103
Pablo Picasso
ARENA (A.R. 406)
Partially glazed painted white ceramic vase, 1958, numbered 85/100, inscribed *Edition Picasso* and with the Edition Picasso and Madoura Plein Feu pottery stamps on the base, minor soiling, otherwise in good condition.
Height 12 inches; 305 mm.
C Estate of Shirley Baerwald
$15,000-20,000

103

104

104
Pablo Picasso
BIRD NO. 76 (A.R. 481)
Painted and partially glazed white ceramic plate, 1963, numbered 117/200, inscribed *No 76* and *Edition Picasso* and *Madoura* on the reverse, two unobtrusive small paint losses or firing imperfections along the rim, a few light scratches or imperfections, some old glue residue on the reverse, otherwise in good condition.
Diameter 10 inches; 254 mm.
C
$1,500-2,500

105
After Pablo Picasso
L'ARRIVEE DU CHEVALIER
Lithograph printed in red and green, 1951, on wove, signed and numbered 240/350 in pencil, published by Mourlot, Paris, printed to the edges, lightstain and matstain, the red slightly attenuated (darker at sheet edges), handling creases, some light abrasion near sheet corners verso, some printer's ink and offsetting verso, otherwise in good condition, the full sheet, framed
Sheet 18 7/8 x 29 3/4 inches; 479 x 756 mm.
C Estate of a Private Collector
$2,000-3,000

105

106

106
After Pablo Picasso
[BACCHANALE]
Color aquatint, *circa* 1959, signed in pencil, numbered 164/300, on Rives BFK, published by Crommelynck, Paris and with their blindstamp, lightstain and matstain, a few unobtusive handling creases and small foxing spots and minor soiling in the margins, some soiling verso, left and right sheet edges folded back 2 to 2 1/4 inches, a few nicks at top and bottom sheet edges, otherwise in good condition, with full margins, framed.
18 3/4 x 22 1/4 inches; 476 x 565 mm.
Sheet 22 x 30 inches; 559 x 762 mm.
C Estate of a Private Collector
$6,000-8,000

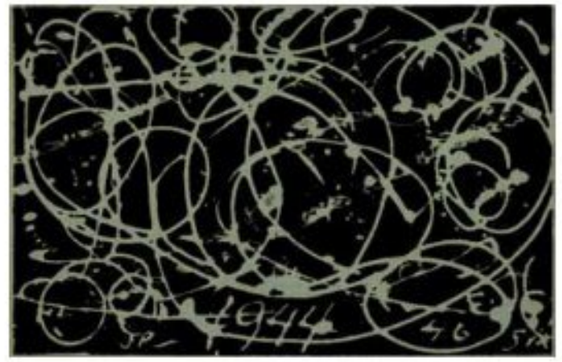
107

107
After Pablo Picasso
JACQUELINE
Color lithograph, 1960, on pale pink Japon nacre, signed and inscribed *a.p.* in pencil, minor printer's ink in the margins, a diagonal soft crease at top right sheet corner, two old paper tape hinges at top sheet edge showing slightly through to recto in raking light, a small foxing spot in the image near center right, otherwise in good condition, with full margins, framed.
19 1/4 x 11 1/2 inches; 495 x 292 mm.
Sheet 24 1/2 x 19 3/8 inches; 622 x 492 mm.
C
$6,000-8,000

108

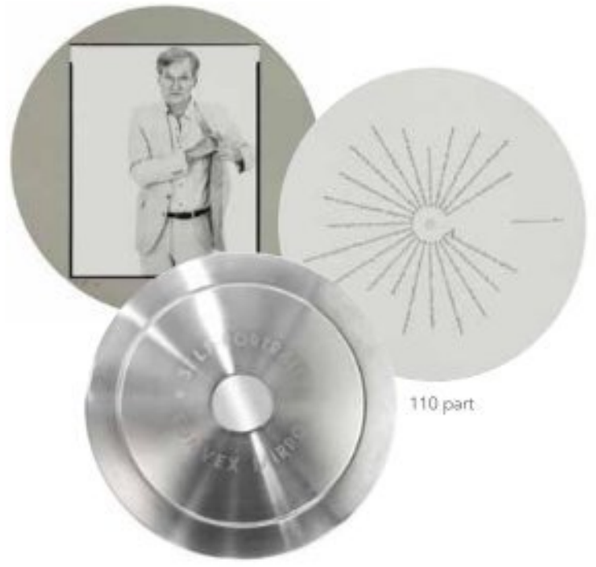
108
After Pablo Picasso
MATERNITE
Color offset lithograph, 1963, signed in pencil, published in 1965 by Editions Combat pour la Paix, Paris and with their inkstamp verso, pale timestain, some unobtrusive darker staining at some extreme sheet edges, a few unobtrusive handling creases, otherwise in good condition, with full margins.
31 x 23 3/4 inches; 787 x 603 mm.
Sheet x 35 3/8 x 24 3/4 inches; 899 x 627 mm.
C
$3,000-4,000

109
Jackson Pollock (1912-1956)
GREETINGS
Screenprint on green paper, printed as a greeting card, circa 1943, inscribed *Lee & Jackson* in ink verso, some unobtrusive rubbing and a few small areas of white ink, matstain and gluestaining (with some associated old paper residue) verso, otherwise in good condition, the full sheet, framed.
Sheet 5 3/4 x 8 3/4 inches
C
$3,000-5,000



109

110
Portfolio
JOHN ASHBERY, SELF PORTRAIT IN A CONVEX MIRROR
Complete set of 8 prints by Richard Avedon, Elaine de Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R.B. Kitaj and Larry Rivers, 1984, on Twinrocker, signed and numbered 107/175, numbered 107 on the justification, with complete text and a 33 1/2 rpm recording of the author, the album cover signed in ball-point pen by the author, the foreword signed in pencil by the author, the colophon signed in pencil by the publisher, Andrew Hoyem, published by Arion Press, San Francisco, the full sheets, loose as issued, the album cover with some creasing and discoloration, otherwise in good condition, in original stainless steel canister with a convex mirror affixed to the center and title screenprinted in white (minor scratches and soiling).
Overall diameter 19 1/4 inches; 483 mm.
C
$1,500-2,500



110 part

111
Jean-François Raffaëlli (1850-1924)
LA ROUTE ABANDONEE (DELTEIL 62)
Hand-colored drypoint, 1905, on Japan, signed and inscribed *no. 21* in pencil, edition of 150, second state of two, old paper tape at sheet corners verso, minor soiling in the margins and verso, some unobtrusive creasing at bottom right sheet corner, otherwise in good condition, with wide margins, framed.
7 1/2 x 8 3/4 inches; 191 x 222 mm.
Sheet 12 1/8 x 14 5/8 inches; 308 x 371 mm.
Provenance:
Edward Clark Crossett (not in Lugt)
By descent to Carolyn Crossett Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$600-800

111

112

113

112
Robert Rauschenberg (1925-2008)
SUBURBAN (FOSTER 7)
Lithograph, 1962, on Rives BFK, signed, dated and numbered 2/25 in pencil, published by ULAE, West Islip, New York, with their blindstamp, lightstain, some handling creases and rippling, hinged at sheet corners verso to the support (showing slightly through to recto), a 3/8 inch tear with an associated 1/8 inch small loss at left sheet edge, otherwise in good condition, with full margins, framed
28 x 19 1/2 inches; 724 x 495 mm.
Sheet 41 1/4 x 29 1/2 inches; 1048 x 749 mm.
C Estate of Shirley Baerwald
$5,000-7,000

113
Robert Rauschenberg
LOOP (F. 78)
Lithograph, 1969, on Rives BFK, signed, dated and numbered 50/79 in pencil, published by Gemini G.E.L., Los Angeles and with their blindstamps, a few unobtrusive handling creases, otherwise in apparently good condition, with full margins, framed (unexamined out of the frame).
Sheet 33 x 28 inches; 838 x 711 mm.
C
$2,000-3,000

114

115

114
Robert Rauschenberg
SUBTOTAL (F. 102)
Color lithograph, 1971-72, on Rives BFK, signed, dated '71 and numbered 226/500 in pencil, from the *Stoned Moon Series*, published by Gemini G.E.L. and with their blindstamps, in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 8 1/4 x 12 3/4 inches; 210 x 324 mm.
C
$1,500-2,500

115
Robert Rauschenberg
BACK OUT
Color offset lithograph and collage, 1979, signed, dated and inscribed *HC 5/10* in pencil, from *Suite of Nine Prints*, printed by Styria Studio, New York and with their blindstamp, published by Multiples, Inc., New York, printed to the edges on three sides, pale timestain, a few unobtrusive handling creases, otherwise in good condition, the full sheet.
Sheet 30 3/4 x 23 1/8 inches; 781 x 587 mm.
C
$1,500-2,500

116
Robert Rauschenberg
SHOOT FROM THE MAIN STEM
Color offset lithograph and screenprint, 1979, signed, dated and numbered 54/100 in pencil, from *Suite of Nine Prints*, printed by Styria Studio, New York and with their blindstamp, published by Multiples, Inc., New York, printed to the edges on three sides, pale timestain, a few unobtrusive handling creases, some offsetting verso, otherwise in good condition, the full sheet.
Sheet 30 3/4 x 23 1/8 inches; 781 x 587 mm.
C
$1,500-2,500

116

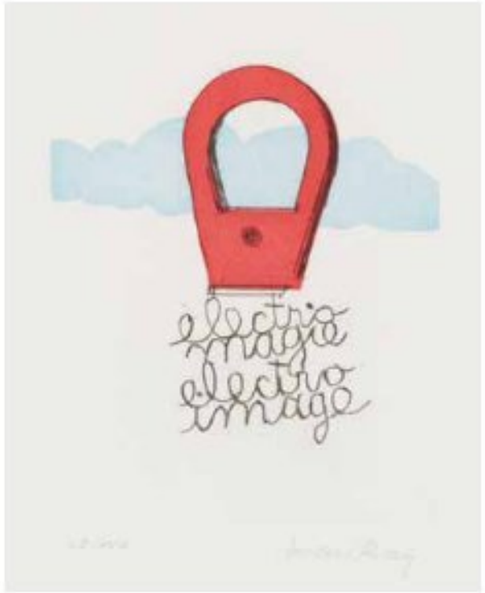
117

117
Robert Rauschenberg
WHY YOU CAN'T TELL #1
Color offset lithograph and screenprint, 1979, signed, dated and numbered 62/100 in pencil, from *Suite of Nine Prints*, printed by Styria Studio, New York and with their blindstamp, published by Multiples, Inc., New York, printed to the edges on three sides, pale timestain, a few unobtrusive handling creases, some creasing at top left sheet corner, some offsetting verso, otherwise in good condition, the full sheet.
Sheet 30 1/2 x 23 1/8 inches; 775 x 587 mm.
C
$1,500-2,500

118

118
Robert Rauschenberg
ARCANUM XII
Color screenprint and collage, 1981, signed, dated and numbered 54/85 in pencil, published by Styria Studio, New York and with their blindstamp, in apparently good condition, the full sheet, framed (unexamined out of the frame).
Sheet 22 1/4 x 15 1/2 inches; 565 x 394 mm.
C
$1,500-2,500

119
Man Ray (1880-1976)
ELECTRO-MAGIE
Complete set of six color etchings and aquatints, 1969, on Velin de Rives, signed and numbered 62/150 in pencil, with complete text, published by Georges Visat, Paris, in good condition, with full margins, in original gray linen-covered folder and slipcase (some soiling and wear).
Sheets 11 1/8 x 9 inches; 283 x 229 mm.
C Estate of a Private Collector
$1,200-1,800



119 part

120
Odilon Redon (1840-1916)
LES YEUX CLOS (MELLERIO 107)
Lithograph, 1890, on *chine applique* on a wove support, from the second edition of fifty impressions with text, printed by Becquet, Paris, almost imperceptible matstain, scattered foxing (mainly visible in the margins and verso), light abrasion along left sheet edge verso (some gluestaining showing through to recto), some unobtrusive rippling, otherwise in good condition, with wide margins, framed.
12 1/4 x 9 5/8 inches; 311 x 244 mm.
Sheet 17 3/4 x 16 inches; 451 x 406 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$3,000-5,000

120

121
Rembrandt van Rijn (1606-1669)
SELF PORTRAIT WEARING A CAP: FULL FACE, HEAD ONLY (BARTSCH 2)
Etching, circa 1634, a very good impression, with thread margins, Böhm's larger collector's stamp verso showing partially through bottom right, two specks of ink inscription at top sheet edge verso showing through to recto, some pale old glue residue and a few associated small light abraided areas at left sheet edge verso, otherwise in good condition, framed.
Sheet 2 1/8 x 1 7/8 inches; 54 x 48 mm.
Ex. collection:
Joseph Daniel Böhm (Lugt 271; 1442)
Viscount Downe (L. 719a)
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above November 5, 1971 by Carolyn and George Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$10,000-20,000

122
Rembrandt van Rijn
SELF PORTRAIT IN CAP AND SCARF WITH THE FACE DARK: BUST (B. 17)
Etching, 1633, a very good impression of the second state of two, with thread margins or trimmed on the platemark, some old glue staining and some thin areas at and near sheet edges verso, a few tiny foxing spots, otherwise in good condition, framed.
5 7/16 x 4 3/8 inches; 138 x 111 mm.
Ex. collection:
Alexandre-Pierre-François Robert-Dumensnil (Lugt 2200)
Ambroise Firmin-Didot (L. 119)
Paul Mathey (L. 2100b)
Marsden Jasael Perry (L. 1880)
H. Füssli & Cie (L. 1008)
C The Carolyn and George Rowland Charitable Foundation Trust
$15,000-25,000

123

124

125

123
Rembrandt van Rijn
MAN DRAWING FROM A CAST (B. 130)
Etching, *circa* 1641, a later impression, with small margins, lightstain, affixed with two small pieces of tape at top and bottom (showing through to recto), otherwise in good condition, framed.
3 3/4 x 2 5/8 inches; 95 x 67 mm.
Sheet 4 1/8 x 3 1/8 inches; 105 x 79 mm.
C Property from the William Haber Collection
$500-700

124
Rembrandt van Rijn
THE REST ON THE FLIGHT INTO EGYPT, A NIGHT PIECE (B. 57)
Etching, *circa* 1644, a good but later impression, with small margins, lightstain, otherwise in good condition, framed.
3 5/8 x 2 1/2 inches; 92 x 64 mm.
Sheet 4 1/8 x 2 7/8 inches; 105 x 73 mm.
C Property from the William Haber Collection
$500-700

125
Rembrandt van Rijn
THE STAR OF THE KINGS, A NIGHT PIECE (B. 113)
Etching, *circa* 1651, a later impression, with small margins on three sides, thread margins on left side, lightstain, some unobtrusive soiling, otherwise in good condition, framed.
3 3/4 x 5 3/4 inches; 95 x 146 mm.
Sheet 4 x 5 7/8 inches; 102 x 149 mm.
C Property from the William Haber Collection
$500-700

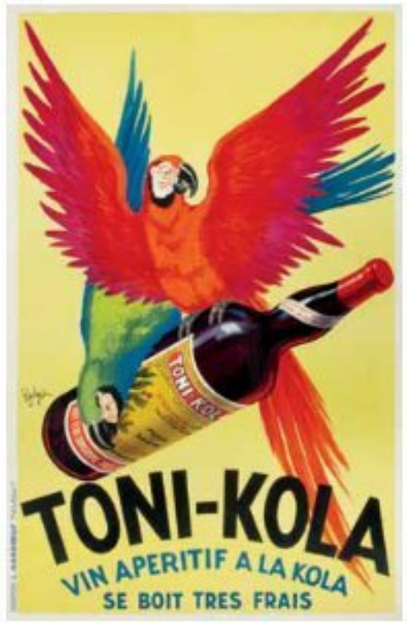
126

127

126
Rembrandt van Rijn
FAUST (B. 270)
Etching and drypoint, *circa* 1652, a very good impression of the second state of three, with narrow margins, in good condition, framed.
8 3/8 x 6 3/8 inches; 213 x 162 mm.
Sheet 8 1/2 x 6 9/16 inches; 216 x 167 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$12,000-18,000

127
Rembrandt van Rijn
JACOB HAARINGH (B. 275)
Etching, *circa* 1655, a good but later impression, with good margins, lightstain, otherwise in good condition, framed.
4 3/4 x 4 1/4 inches; 121 x 108 mm.
Sheet 5 1/2 x 4 7/8 inches; 140 x 124 mm.
C Property from the William Haber Collection
$500-700

128



129

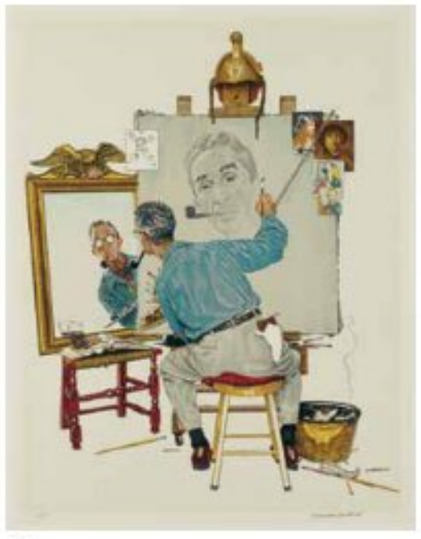
130 part

128
Pierre-Auguste Renoir (1841-1919)
UNE MERE ET DEUX ENFANTS (DELTEIL, STELLA 54)
Lithograph, circa 1912, on Arches Ingres laid paper with the MBM (France) watermark, edition of approximately 50, dark lightstain, matstain, rippling and handling creases, two diagonal (printer's?) creases at top left sheet corner, a few unobtrusive foxing spots, some soiling, otherwise in good condition, with full margins, framed.
Sheet 18 3/4 x 24 3/4 inches; 476 x 629 mm.
C
$1,000-1,500

129
Robys (b. 1916)
TONI-KOLA
Color lithograph, 1935, printed by L. Marboeuf, Paris, two horizontal folds, rippling, a few small foxing spots and some other discoloration (mainly in the margins), a few small creases or abraided areas (mainly near center), otherwise in apparently good condition, with (full?) margins, framed (unexamined out of the frame).
75 x 47 1/2 inches; 1905 x 1207 mm.
C
$800-1,200

130
Norman Rockwell (1894-1978)
POOR RICHARD's ALMANAC
Complete set of 7 color lithographs, 1973, on Arches, signed and numbered 75/200 in pencil, published by Raymond and Raymond, Inc., in association with Circle Gallery, New York, lightstain, otherwise in apparently good condition, with (full?) margins, with original brown linen portfolio cover (detached), framed (unexamined out of the frames).
Sight of sheets 25 1/4 x 19 1/4 inches; 641 x 489 mm.
C
$1,500-2,500

131
Norman Rockwell
TRIPLE SELF PORTRAIT
Color lithograph, 1977, on Arches, signed and inscribed a/p in pencil, printed by Atelier Ettinger, Inc., New York and with their blindstamp, lightstain, a few handling creases, otherwise in good condition, with full margins.
26 x 20 inches; 660 x 508 mm.
C
$1,000-1,500



131

132

132
Norman Rockwell
LOW AND INSIDE
Color lithograph, on Arches, signed and numbered 173/200 in pencil, printed by Atelier Ettinger, Inc., New York and with their blindstamp, lightstain, a few unobtrusive handling creases, some light abrasion at top right sheet corner, otherwise in apparently good condition, with full margins, framed (unexamined out of the frame).
25 x 19 1/2 inches; 635 x 495 mm.
C
$600-800

133
Georges Rouault (1871-1958)
BELLA MATRIBUS DETESTATA
(CHAPON/ROUAULT 95)
Etching, aquatint and roulette, 1927, on wove with the Ambroise Vollard watermark, edition of 425, from *Miserere*, published by Ambroise Vollard, Paris, lightstain and matstain, some offsetting in the margins and verso, unobtrusive handling creases, a small unobtrusive pressure mark line in the woman's neck (visible verso), a few small foxing spots in the margins and verso, otherwise in good condition, with full margins, framed.
23 1/4 x 17 1/2 inches; 591 x 445 mm.
Sheet 25 3/4 x 19 7/8 inches; 654 x 505 mm.
C Estate of Agnes Strauss Wolf
$2,000-3,000

134
Georges Rouault
PROFESSOR PLIEU, MEMBRE DE L'INSTITUT
(C./R. 268)
Color aquatint, 1935, on wove, edition of 245, from *Passion*, published by Ambroise Vollard, Paris, lightstain and matstain, some small foxing spots in the margins and verso, some rippling, otherwise in good conditoin, with full margins, framed.
12 3/4 x 8 1/2 inches; 324 x 216 mm.
Sheet 17 1/4 x 13 1/4 inches; 438 x 337 mm.
C
$700-1,000

133

134

135

135
Georges Rouault
FEMME FIERE (C./R. 275)
Color aquatint, 1938, on Montval, edition of 250, from *Les Fleurs du Mal*, published by Ambroise Vollard, Paris, pale lightstain and matstain, some old paper tape at right sheet edge verso, otherwise in good condition, with full margins, framed.
12 3/8 x 8 3/8 inches; 314 x 213 mm.
Sheet 17 3/8 x 13 3/8 inches; 441 x 340 mm.
C
$1,000-1,500

136

137

136
Georges Rouault
LA BAIE DES TREPASSES (C./R. 287)
Color aquatint, 1939, on wove, edition of 300, lightstain and matstain, some offsetting in the margins, bottom sheet edge folded back 2 5/8 inches, an approximate 1/2 x 2 1/2 inch detached area with linen tape verso (and an associated 1/2 x 2 3/4 inch loss) at top left sheet edge, rippling and creasing, some foxing and soiling in the margins and verso, otherwise in good condition, with full margins, framed.
24 1/4 x 18 inches; 616 x 457 mm.
Sheet 29 1/2 x 22 1/2 inches; 749 x 572 mm.
C Estate of Shirley Baerwald
$800-1,200

137
Rougemont
MISTINGUETT
Color lithograph, *circa* 1930, printed by Richier Laugier, Paris, laid on linen, some foxing and other discoloration, some tears (mainly at sheet edges), a loss at top sheet corners, two small losses in the left margin, otherwise in apparently good condition, with (full?) margins, framed (unexamined out of the frame).
59 1/4 x 43 1/2 inches; 1505 x 1105 mm.
C
$1,000-1,500

138
Aegidius Sadeler (1570-1629)
ROCK WITH TREES IN THE CENTER; GONDOLAS ON A CANAL, A CASTLE TO THE RIGHT; A FOREST WITH A WOODEN BRIDGE ON THE RIGHT; A FOREST WITH A WOODEN BRIDGE (HOLLSTEIN 249; 250; 253; 254)
Etchings, circa 1600, the first two first state of three, the last two second state of three, some soiling and foxing in the margins, the first and third with some tears and small losses at sheet edges, otherwise generally in good condition, the second with small, the other three with good, margins. (4)
Each approximately 9 1/4 x 14 3/4 inches; 235 x 375 mm.
C
$1,000-1,500

138

139
Kiyoshi Saito (1907-1997)
MIROKU
Color woodcut, 1960, signed in white ink, titled, dated and numbered 8/200 in pencil, lightstain, creasing and some foxing in the margins, otherwise in apparently good condition, with good or full margins, framed (unexamined out of the frame).
20 1/4 x 15 inches; 514 x 381 mm.
C
$600-800

139

140
Egon Schiele (1890-1918)
BILDNIS ARTHUR ROESSLER (KALLIR 8)
Etching, 1914, dated 1969, numbered 37/80 and inscribed *OK* in pencil verso, from the edition printed in 1969 for and with the deluxe edition of Otto Kallir, *Das Graphische Werk von Egon Schiele*, numbered 37 in ink on the justification, pale matstain, a diagonal (printer's?) crease bottom right sheet corner, otherwise in good condition, with full margins, the book jacket with some offsetting, with original cloth-bound portfolio, the book in original red slipcase and box (some discoloration and wear), framed. (2)
9 1/2 x 12 1/2 inches; 241 x 318 mm.
Sheet 12 1/4 x 18 inches; 311 x 457 mm.
C Estate of Francis L. Pagani, Jr.
$600-800

140

141

141
Pierre Soulages (b. 1919)
LITHOGRAPH NO. 7A (RIVIERE 70)
Color lithograph, on Rives BFK, signed and inscribed *épreuve d'artiste* in pencil, lightstain and matstain, affixed with linen tape along parts of sheet edges verso to top mat, a few pieces of old tape residue verso (some associated light skinning), handling creases (some with associated small ink loss), foxing verso, otherwise in good condition, with full margins, framed.
21 3/8 x 16 3/4 inches; 543 x 425 mm.
Sheet 25 3/4 x 20 inches; 654 x 508 mm.
C Estate of Shirley Baerwald
$2,000-3,000

142

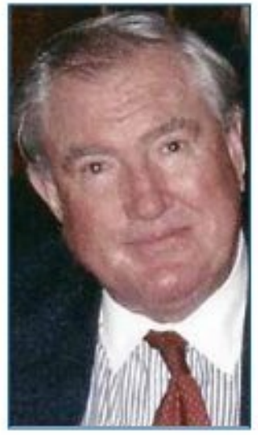
142
Donald Sultan (b. 1951)
QUINCES (WALKER 47)
Color screenprint, 1988, on Arches 88, signed with initials, dated *Sept. 7, 1988* and numbered 66/100 in pencil, published by the Metropolitan Museum of Art, New York and with their blindstamp, pale lightstain, some darker staining at image and sheet edges, otherwise in apparently good condition, with full margins, framed (unexamined out of the frame).
12 1/4 x 12 1/4 inches; 311 x 311 mm.
Sheet 22 7/8 x 22 inches; 581 x 559 mm.
C
$800-1,200

143

143
Rufino Tamayo (1899-1991)
FEMME AUX BAS MAUVES
Color lithograph, 1969, on Rives BFK, signed in pencil, numbered X/XXV, from the *Mujeres* suite, published by Touchstone Publishers, Inc., New York, pale lightstain and matstain, matstain line, affixed with tape along sheet edges verso to top mat, rippling, a few handling creases, some unobtrusive foxing and soiling in the margins and verso, otherwise in good condition, with full margins.
27 5/8 x 21 1/8 inches; 702 x 537 mm.
Sheet 29 7/8 x 22 1/2 inches; 759 x 572 mm.
C
$800-1,200

Peter Bartlett: Quiet Gentleman Collector

Peter Bartlett began collecting Toulouse-Lautrec artwork in the early 1990s. What started as a hobby quickly became a true passion. As a lifelong patron of the arts, Peter's enthusiasm for late 19th century artists and their artwork was well founded.



Peter took great pride in learning about, not only the artists and their works, but also the history, economy and all things related to the life and times of the post-impressionist artists and the artwork they created. Over time though, Peter's passion became focused on the life and works of Toulouse-Lautrec. Peter thoroughly enjoyed his travels to France where he had an opportunity to visit some of Lautrec's 'old haunts. Peter also loved the experience of art auctions. He would spend considerable time learning about the pieces being offered and plotting out his bidding strategy. While his results were mixed, he was successful in a great number of his efforts. Over his years of collecting, Peter also developed many strong and lasting friendships in the art world.

As his interest and knowledge of Henri de Toulouse-Lautrec grew, his collection expanded to include lithographs and drawings. Peter took great joy in sharing his ever-expanding knowledge with anyone willing to listen, most especially his three children and six grandchildren.

Peter's love of artwork wasn't limited to just works by Lautrec. He was a renowned collector of 19th and 20th century hand-carved duck, goose and shorebird decoys and related wildlife oil and watercolor paintings. Peter also had and extensive collection of fine silver and gold coins.

Peter split his time between homes in New York City, Bay Head, New Jersey and Kiawah Island, South Carolina. All those who knew Peter will truly miss his enthusiasm, passion and knowledge of life's finer collections.

Property from the Estate of Peter Bartlett comprises lots 144 through 162 in the sale.

144
Henri de Toulouse-Lautrec (1864-1901)
DIVAN JAPONAIS (DELTEIL 341; ADHEMAR 11; WITTROCK P11)
Color lithograph, 1892-93, printed by Ancourt, Paris, laid on linen, printed to the edges on two sides, with margins at left and top, a central vertical and a central horizontal fold, a few nicks at top right and right top sheet edges, a (printer's?) crease and a few other creases top right, some unobtrusive rubbing in Jane Avril's skirt, otherwise in good condition, framed.
Sheet 31 7/8 x 24 1/4 inches; 810 x 616 mm.
Provenance:
Sotheby's, New York, *19th and 20th Century Prints*, November 8, 1996, lot 614
C Estate of Peter Bartlett
$20,000-30,000
See Front Cover Illustration

145

145
Henri de Toulouse-Lautrec
PAUVRE PIERREUSE (D. 26; A. 27; W. 13)
Lithograph printed in olive-green, 1893, signed and numbered no. *18* in pencil, from the edition of 100, published by E. Kleinmann, Paris, pale matstain, old paper tape at top right sheet edge verso, some unobtrusive rippling, otherwise in good condition, with good margins, framed.
9 1/4 x 6 3/4 inches; 235 x 171 mm.
Sheet 12 3/4 x 11 inches; 324 x 279 mm.
C Estate of Peter Bartlett
$2,000-3,000

146

146
Henri de Toulouse-Lautrec
REJANE ET GALIPAUX DANS MADAME SANS-GENE
(D. 52; A. 56; W. 44)
Lithograph printed in olive green, 1893, on Japan, presumably a proof aside from the five recorded by Wittrock (the edition was 100), a few areas of old tape residue at sheet edges verso, some light abrasion at bottom left sheet edge verso, a few foxing spots, otherwise in good condition, with full margins, framed.
Sheet 18 1/4 x 11 5/8 inches; 463 x 295 mm.
Ex-collection:
Roger Marx (Lugt 2229)
Provenance:
Christie's, New York, *Nineteenth and Twentieth Century Prints*, November 2, 1999, lot 62
C Estate of Peter Bartlett
$2,000-4,000

147
Henri de Toulouse-Lautrec
UNE REDOUTE AU MOULIN ROUGE
(D. 65; A. 54; W. 42)
Lithograph, 1893, on wove, one of only four known proofs of only the left half of composition, with the artist's red monogram stamp, a partial artist's monogram stamp verso, very pale matstain, unobtrusive handling creases, some small foxing spots in the margins, otherwise in good condition, with (full?) margins, framed.
11 1/4 x 9 5/8 inches; 286 x 244 mm.
Sheet 15 x 11 1/4 inches; 381 x 286 mm.
C Estate of Peter Bartlett
$6,000-9,000

147

148
Henri de Toulouse-Lautrec
LA GOULUE (D. 71; A. 77; W 65)
Lithograph printed in olive-green, 1894, on wove, with the artist's red monogram stamp, numbered no. 70 in pencil, from the first and only edition of 50 (numbered 50 to 100 on more than half of the edition, no known impressions numbered 1 to 50), published by E. Kleinmann, Paris and with his blindstamp, old paper tape at top sheet edge at and near corners, two small nicks at left sheet edge, minor soiling in the margins and verso, a faint vertical smudge in the image bottom right, otherwise in good condition, with full margins, framed.
12 x 9 1/2 inches
Sheet 15 x 11 1/8 inches; 381 x 283 mm.
Ex-collection:
Otto Gerstenberg (Lugt 2785)
Provenance:
Sotheby's, New York, *The Life and Art of Toulouse-Lautrec*, March 23, 2001, lot 66
C Estate of Peter Bartlett
$15,000-20,000

149
Henri de Toulouse-Lautrec
LENDER ET LAVALLIERE DANS UNE REVUE AUX VARIETES
(D. 109; A. 135; W. 110)
Lithograph printed in olive-green, 1895, on smooth ivory wove paper, the edges of the lithographic stone distinct, with the artist's red monogram stamp, numbered *No 14* in pencil, edition of 20, published by E. Kleinmann, Paris and with his blindstamp, pale matstain, two pieces of old Japan tape at top and at right sheet edges near corners, some handling creases, otherwise in good condition, with good margins, framed.
12 x 9 5/8 inches; 305 x 244 mm.
Sheet 21 1/8 x 15 inches; 537 x 381 mm.
Provenance:
Christie's, London, *Important Old Master, Modern and Contemporary Prints*, December 3-4, 1996, lot 557
C Estate of Peter Bartlett
$6,000-8,000

149

150
Henri de Toulouse-Lautrec
LA REVUE BLANCHE (D. 355; A. 130; W. 16)
Color lithograph, 1895, on two joined wove sheets, linen-backed, first state of three, from the edition of 50 printed with the remarque and before the letters, published by G. Charpentier and E. Fasquelle, Paris, rippling and some creasing, some unobtrusive foxing, a few unobtrusive tears and small losses at sheet edges (longest 3 3/4 inches), Sagot, Paris ink stamp in the bottom margin, otherwise in good condition, the (full?) sheet, framed.
Sheet 50 3/4 x 36 1/2 inches; 1289 x 927 mm.
C Estate of Peter Bartlett
$5,000-7,000

150

151
Henri de Toulouse-Lautrec
NAPOLEON (D. 358; A. 150; W. 140)
Color lithograph, 1895, on wove, signed in black crayon, numbered *no. 36*, edition of 100, pale matstain, a few unobtrusive pale foxing spots and handling creases, minor soiling and a few nicks and repaired tears at sheet edges (longest tear 11/16 inch), otherwise in good condition, with full margins, framed.
23 x 18 inches; 584 x 457 mm.
Sheet 25 3/8 x 19 3/4 inches; 645 x 502 mm.
C Estate of Peter Bartlett
$75,000-125,000

152
Henri de Toulouse-Lautrec
IRISH AMERICAN BAR, RUE ROYALE, THE CHAP BOOK
(D. 362; A. 189; W P18)
Color lithograph, 1895, on Japan-backed wove, the first state of two, before the letters, with the artist's monogram stamp, edition of 100, printed to the edges on three sides, some very pale unobtrusive foxing, three skillfully repaired tears at sheet edges (longest 3/4 inch), otherwise in good condition, the (full?) sheet, framed.
Sheet 16 7/8 x 24 1/4 inches; 429 x 616 mm.
Ex-collection:
Otto Gerstenberg (Lugt 2785)
C Estate of Peter Bartlett
$20,000-40,000

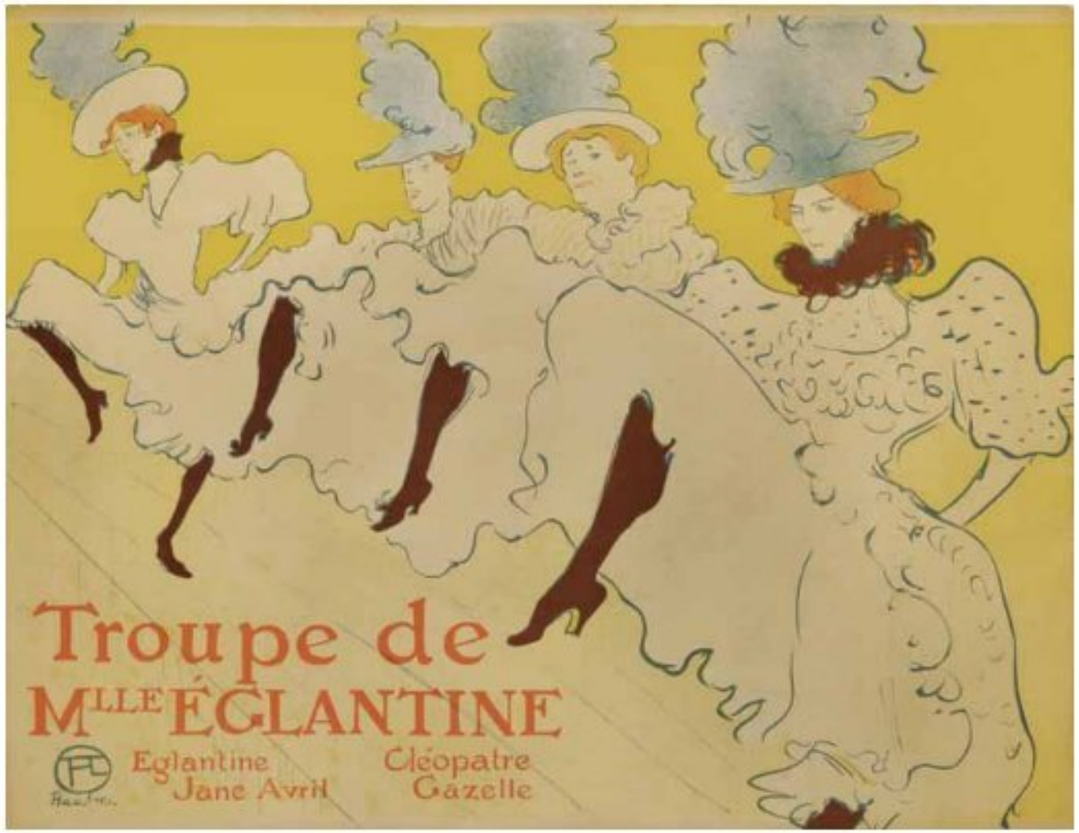
153

153
Henri de Toulouse-Lautrec
SOUPER A LONDRES (D. 167; A. 190; W. 169)
Lithograph printed in grey, 1896, on cream wove, signed in pencil, edition of 100, published by *Le Livre Vert* in the series *Etudes de Femmes*, almost imperceptible lightstain and matstain, a few unobtrusive handling creases, three skillfully repaired tears at sheet edges (longest approximately 1 inch), otherwise in good condition, with full margins.
12 1/4 x 14 3/16 inches; 311 x 360 mm.
Sheet 13 5/8 x 18 5/8 inches; 345 x 474 mm.
Provenance:
Sotheby's, New York, *The Life and Art of Toulouse-Lautrec*, March 23, 2001, lot 111
C Estate of Peter Bartlett
$3,000-5,000

154

154
Henri de Toulouse-Lautrec
AU BAR PICTON (D. 173; W. 170)
Lithograph, 1896, on wove, edition of 25, pale lightstain, old paper tape at left and right sheet edges verso, minor soiling in the margins, some unobtrusive rippling and handling creases and small foxing spots, a crease along bottom left sheet edge, otherwise in good condition, with (full?) margins, framed.
11 3/4 x 9 1/2 inches; 298 x 241 mm.
Sheet 18 5/8 x 12 3/4 inches; 473 x 324 mm.
Ex-collection:
Marcel Guerin (Lugt 1872b)
C Estate of Peter Bartlett
$15,000-25,000

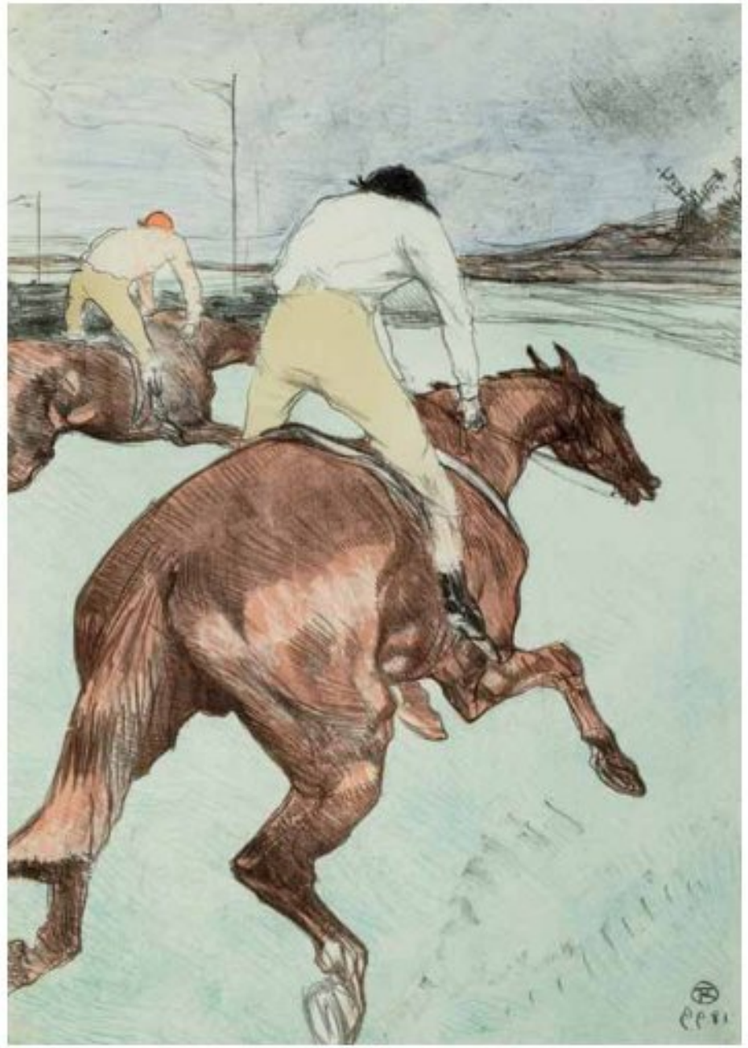
155
Henri de Toulouse-Lautrec
FEMME AU TUB (D. 183; A. 204; W. 159)
Color lithograph, 1896, on wove watermark G. Pellet/T. Lautrec, numbered 74 in ink, published by Gustave Pellet and with his ink stamp (Lugt 1190), edition of 100, printed to the edges, pale lightstain and matstain, a few pieces of old Japan tape at sheet edges verso, otherwise in good condition, the full sheet, framed.
Sheet 15 7/8 x 20 5/8 inches; 403 x 524 mm.
Provenance:
Christie's, New York, *Nineteenth and Twentieth Century Prints*, November 2, 1999, lot 77
C Estate of Peter Bartlett
$30,000-50,000



156
Henri de Toulouse-Lautrec
LA TROUPE DE MADEMOISELLE EGLANTINE (D. 361; A 198; W. P21)
Color lithograph, 1896, third state of three, linen-backed (some associated "bubbling"), printed to the edges on three sides, the paper tone darkened at top sheet edge, some unobtrusive creasing, two nicks and a pinhole at top left sheet edge, otherwise in good condition, the full sheet, framed.
Sheet 24 1/2 x 31 5/8 inches; 622 x 803 mm.
C Estate of Peter Bartlett
$20,000-30,000

157
Henri de Toulouse-Lautrec
LA PASSAGERE DU 54-PROMENADE EN YACHT (D. 366; A. 188; W. P20)
Lithograph printed in olive green, 1896, on *simili* Japan, signed in black crayon, numbered *no. 22* and with the artist's red monogram stamp, first state of three, edition of 50, some old paper tape at top sheet edge near corners, some light abrasion near three sheet corners verso, a few unobtrusive handling creases, a faint vertical crease at bottom right sheet corner, some (printer's?) ink verso, otherwise in good condition, with full margins, framed.
23 5/8 x 16 inches; 600 x 406 mm.
Sheet 25 3/8 x 19 3/4 inches; 645 x 502 mm.
Provenance:
Christie's, New York, *Nineteenth and Twentieth Century Prints*, November 2, 1999, lot 70
C Estate of Peter Bartlett
$20,000-30,000

158
Henri de Toulouse-Lautrec
IDYLLE PRINCIERE (D. 206; A. 230; W. 179)
Color lithograph, 1897, on smooth wove, one of six trial proofs aside from the numbered edition of 16, matstain, some printer's ink in the margins and verso, old tape along left sheet edge verso, unobtrusive handling creases, some unobtrusive rippling at left sheet edge, scattered small foxing spots (mainly in the margins), otherwise in good condition, with full margins, framed.
15 x 11 1/4 inches; 381 x 286 mm.
Sheet 18 3/8 x 15 inches; 467 x 381 mm.
Provenance:
Sotheby's, New York, *19th and 20th Century Prints*, November 8, 1997, lot 578
C Estate of Peter Bartlett
$100,000-200,000



159
Henri de Toulouse-Lautrec
LE JOCKEY (D. 279; A. 365; W. 308)
Color lithograph, 1899, on *Chine*, second state of two, edition of 112, printed to the edges, some unobtrusive creasing at left sheet edge, a skillfully replaced small paper loss at top left sheet corner, a skillfully replaced tiny nick at left sheet edge, several small abraided areas visible verso, otherwise in good condition, the full sheet, framed.
Sheet 20 3/8 x 14 5/16 inches; 518 x 363 mm.
Provenance:
Christie's, New York, *American and Modern Prints and Illustrated Books*, November 3, 1997, lot 315
C Estate of Peter Bartlett
$30,000-50,000

160

160
Henri de Toulouse-Lautrec
CECY LOFTUS (D. 116; A. 105; W. 113)
Lithograph printed in olive green, 1895, on chine *appliqué* on a wove support, from the edition of 25, published by Kleinmann, Paris, scattered pale foxing, a few areas of (glue?) staining at bottom and right sheet edges, unobtrusive faint rippling, a few unobtrusive small areas of light abrasion near top and bottom of sheet verso, otherwise in good condition, with (full?) margins.
14 1/2 x 9 7/8 inches; 368 x 251 mm.
Sheet 20 x 13 5/8 inches; 508 x 346 mm.
C Estate of Peter Bartlett
$4,000-6,000

161

161
Henri de Toulouse-Lautrec
HOMMAGE A MOLIERE
(D. 220; A. 272; W. 231)
Lithograph, 1897, on simili Japan, first state of three, one of five known impressions, lightstain and matstain, old tape at top and bottom of right sheet edge verso, some associated abrasion at bottom right and at two small areas at bottom sheet edge, some unobtrusive handling and printer's creases and tiny foxing spots, some creasing at bottom left sheet corner, otherwise in good condition, with wide margins, framed.
9 x 8 1/4 inches; 229 x 210 mm.
Sheet 20 1/2 x 15 inches; 521 x 381 mm.
Ex-collection:
Henri M. Petiet (not in Lugt)
C Estate of Peter Bartlett

$1,000-2,000

162
Henri de Toulouse-Lautrec
JANE AVRIL (D. 367; A. 324; W. P29)
Color lithograph, 1899, on wove, third state of three, printed by H. Stern, Paris, printed to the edges on two sides, pale lightstain, minor soiling, some unobtrusive creasing and small foxing spots, some very pale discoloration along left sheet edge, a few skillfully repaired tears at sheet edges (outside the image), a small made-up loss and a few small tears at top left sheet edge extending slightly into the image (skillfully filled-in), two other small made-up areas (one at bottom left sheet corner, one at top right sheet edge), otherwise in good condition, the full sheet, framed.
Sheet 21 13/16 x 14 15/16 inches;
554 x 379 mm.
C Estate of Peter Bartlett
$20,000-40,000

163
Henri de Toulouse-Lautrec
MISS LOIE FULLER (D. 39; A. 8; W. 17)
Color lithograph with hand-applied gold powder, 1893, on ivory wove, signed in pencil, from the edition of 60 unique color combinations, published by André Marty, Paris, printed to the edges on two sides, pale lightstain and matstain, unobtrusive rippling, some foxing in the margins, some gluestaining at sheet edges verso, some light abrasion at right sheet corners, otherwise in good condition, the (full?) sheet, framed.
Sheet 15 1/8 x 11 inches; 384 x 279 mm.
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above November 14, 1984 by Carolyn Crossett Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$70,000-100,000

164
Henri de Toulouse-Lautrec
SORTIE DE THEATRE (D. 169; A. 218; W. 147)
Lithograph, 1896, on cream wove, edition of 25, lightstain, scattered foxing in the image, unevenly trimmed or a few small losses and tears at top sheet edge (2 1/8 inches from image), some pale (glue?) staining at top and bottom of right sheet edge verso, otherwise in good condition, with good margins (uneven at left), framed.
12 1/2 x 10 1/2 inches; 318 x 167 mm.
Sheet 18 x 13 3/8 inches; 457 x 340 mm.
Provenance:
Edward Clark Crossett (not in Lugt)
By descent to Carolyn Crossett Rowland
C The Carolyn and George Rowland
Charitable Foundation Trust
$6,000-8,000

164

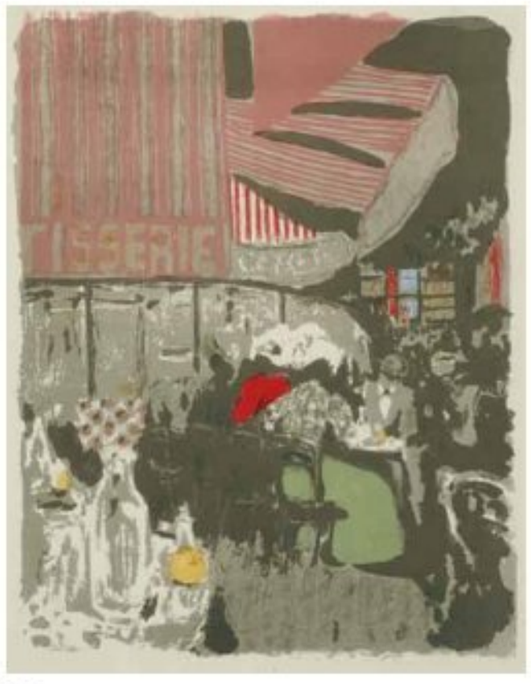
165
Henri de Toulouse-Lautrec
AU HANNETON (D. 290; A. 290; W. 296)
Lithograph, 1898, on cream wove, signed in pencil, with the artist's red ink stamp and numbered 69 with the ink stamp, edition of 100, published by Goupil et Cie., Paris, and with their blindstamp, pale lightstain, matstain, some scattered foxing and handling creases, otherwise in good condition, with full margins, framed.
14 x 10 inches; 356 x 254 mm.
Sheet 18 5/8 x 14 inches; 473 x 356 mm.
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above May 16, 1975 by
Carolyn and George Rowland
C The Carolyn and George Rowland
Charitable Foundation Trust
$4,000-6,000

165

166

166
Lill Tschudi (1911-2001)
SIEHE, ICH VERKUNDING EUCH GROSSE FREUDE; EUCH IST HEUTE DER HEILAND GEBOREN; WEIHNACHT (III)
Linocuts, on Japan, signed, titled, numbered 10/100, 7/50 and 4/50, respectively, the second and third inscribed *Handdruck*, in pencil, the second with some creasing, otherwise in apparently good condition, with good or full margins, the first framed (unexamined out of the frame). (3)
Largest 15 x 18 1/8 inches; 381 x 460 mm.
C
$700-1,000

167
Edouard Vuillard (1868-1940)
LA PATISSERIE (ROGER-MARX 41)
Color lithograph, 1899, on *chine volant*, edition of 100, from *Paysages et Intérieurs*, published by Ambroise Vollard, Paris, almost imperceptible matstain, the two hinges at top sheet edge with some associated rippling, some unobtrusive (printer's?) creases in the margins, two small unobtrusive pale stains at left extreme sheet edge, otherwise in good condition, with (full?) margins, framed.
14 x 11 inches; 356 x 279 mm.
Sheet 15 1/8 x 11 3/4 inches; 384 x 298 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$10,000-16,000

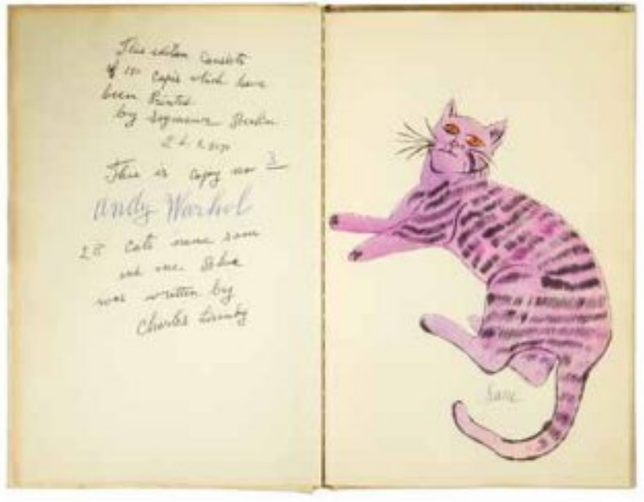


167

168

168
Edouard Vuillard
LES DEUX BELLES SOEURS (R-M. 43)
Color lithograph, 1899, on *chine volant*, third state of three, edition of 100, from *Paysages et Intérieurs*, published by Ambroise Vollard, Paris, pale lightstain and matstain, minor soiling, some old gluestaining at top sheet edge, some unobtrusive rippling at top sheet edge, two skillfully repaired approximately 1/4 inch tears (with some associated rippling) at left sheet edge, a few (printer's) creases at sheet edges, otherwise in good condition, with full margins, framed.
14 1/2 x 11 5/8 inches; 368 x 295 mm.
Sheet 15 1/4 x 12 1/2 inches; 387 x 318 mm.
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above January 18, 1969 by Carolyn Crossett Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$5,000-7,000

169
Andy Warhol (1928-1987)
25 CATS NAME[D] SAM AND ONE BLUE PUSSY (FELDMAN/SCHELLMAN IV.52A-68A)
Complete set of 18 hand-colored offset lithographs (including the cover), *circa* 1954, on laid paper, signed and numbered 3 in ballpoint pen on the colophon, edition of 190, the full sheets, bound (as issued), pale timestain, some unobtrusive rippling, one with horizontal (printer's?) creases through the sheet near center, the last one with a small stain verso (showing slightly through to the right margin, with a corresponding stain on the end page), the cover plate affixed at sheet edges to original white buckram boards (as issued), with darker timestain, a small stain at top sheet edge, some creasing, a few short tears at left sheet edge, the colophon with some darker staining at sheet edges, two short tears and an associated hard crease at top left sheet edge, the boards with some discoloration, otherwise in good condition. (18)
Overall 9 1/4 x 6 1/8 inches; 235 x 156 mm.
C
$15,000-20,000



170

170
Andy Warhol
MICK JAGGER (F./S. II.140)
Color screenprint, 1975, on Arches Aquarelle, signed in pencil by the artist and in felt-tip pen by Mick Jagger, inscribed *A.P. 3/50*, published by Seabird Editions, London and with their ink stamp verso, pale lightstain and matstain, some unobtrusive rippling, minor printer's ink and soiling, the artist's signature and number slightly smudged, some craquelure in the green and orange areas top left (the former with an approximately 1/2 x 5/8 inch filled-in ink loss), the pink area with several horizontal cracks and a few associated filled-in losses, otherwise in good condition, the full sheet, framed.
Sheet 43 1/2 x 28 7/8 inches; 1105 x 733 mm.
C
$10,000-15,000

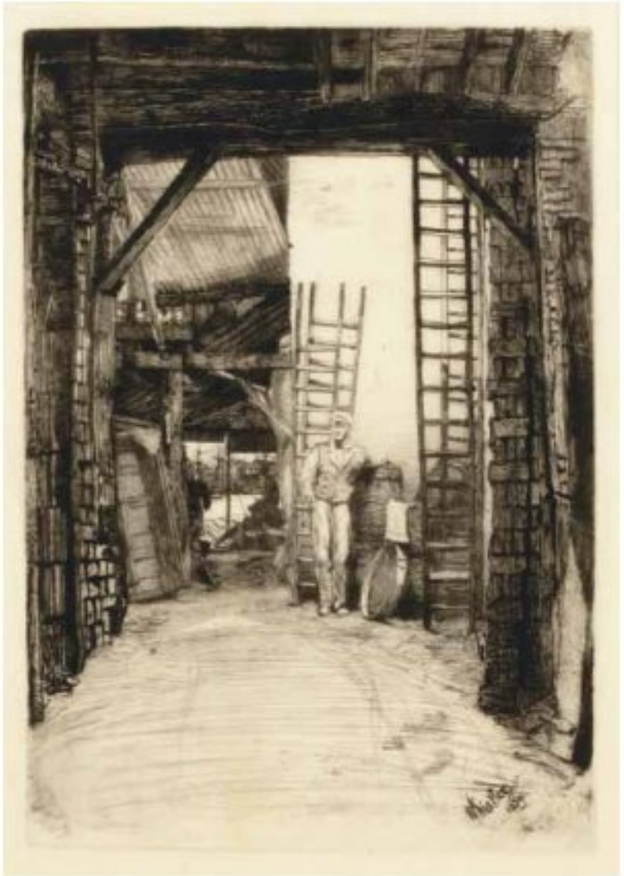
171
After Andy Warhol
SOUPER DRESS (NOT IN F./S.)
Color screenprint on cotton paper A-line dress, circa 1965, with 'The Souper Dress' label at the neck, from the edition of unknown size, vertical and horizontal folds (as issued), generally in very good condition.
Overall 37 x 23 inches; 940 x 584 mm.
C
$1,500-2,500

171

172
James Abbott McNeill Whistler
(1834-1903)
BLACK LION WHARF
(KENNEDY 42; GLASGOW 54)
Etching, 1859, on tissue-thin cream laid Japan, Glasgow's second state of four, pale matstain, rippling, some old (tape?) staining along sheet edges with some associated losses, the two hinges at top sheet edges near corners showing through to recto, an approximately 1 inch tear at top right sheet edge with some associated small losses (1 3/4 inch from top right image corner), otherwise in good condition, with (full?) margins, framed.
6 x 9 inches; 152 x 229 mm.
Sheet 10 1/2 x 15 3/8 inches; 267 x 391 mm.
Ex-collection:
Alphonse Hirsch (Lugt 133)
C The Carolyn and George Rowland Charitable Foundation Trust
$3,000-5,000

172

173
James Abbott McNeill Whistler
THE LIME BURNER (K. 46; G. 55)
Etching and drypoint, 1859, on tissue-thin cream laid Japan, Glasgow's second state of two, pale matstain, rippling, hinges at top sheet corners verso showing through to recto, a few occlusions in the margins, parts of some sheet edges folded, a small thin area at bottom right sheet corner, a small foxing spot at bottom left sheet edge, otherwise in good condition, with (full?) margins, framed.
10 x 7 inches; 254 x 178 mm.
Sheet 14 1/2 x 9 7/8 inches; 368 x 251 mm.
Provenance: Edward Clark Crossett
(not in Lugt)
By descent to Carolyn Crossett Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$4,000-6,000



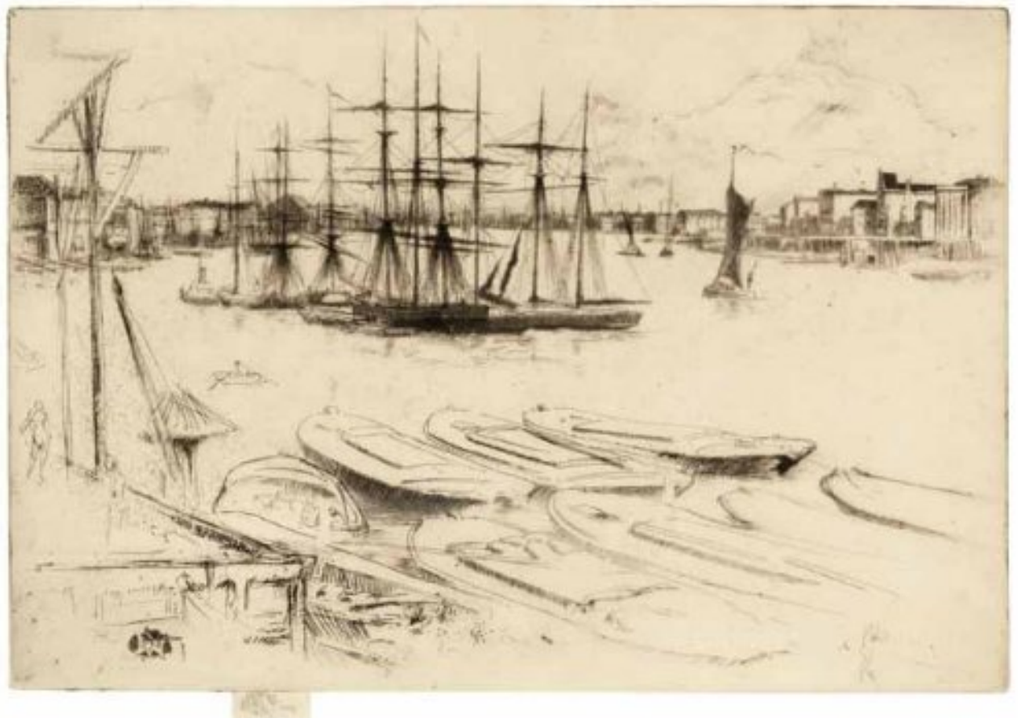
173

174

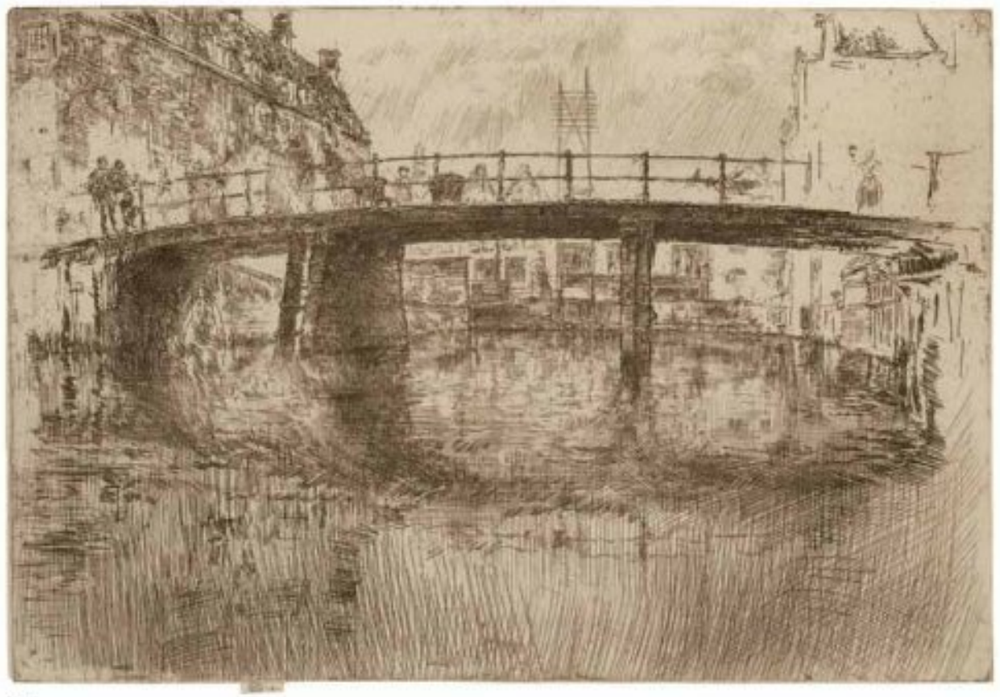
174
James Abbott McNeill Whistler
J. BECQUET, SCULPTOR (K. 52; G. 62)
Etching and drypoint, 1859, on cream wove, signed with the butterfly in pencil, with a second butterfly and the artist's tiny circle device and inscribed *Very fine proof* in pencil verso, Glasgow's sixth state of six, pale matstain, some old tape and glue residue at and near three sheet corners verso (showing slightly through to recto), one of two Howard Mansfield collector's stamps with some offsetting showing through in the bottom margin at and near signature recto, a few unobtrusive pale foxing spots and minor printer's ink or soiling in the margins, otherwise in good condition, with full margins, framed.
10 x 7 5/8 inches; 254 x 194 mm.
Sheet 11 3/4 x 9 1/4 inches; 298 x 235 mm.
Ex. collection:
Howard Mansfield (Lugt 1342)
Harris Whittemore (L. 1384a)
E. R. Martin, New York
Charles C. Cunningham, Jr., Boston
(not in L.)
Provenance:
R. M. Light & Co., Inc., Boston
Acquired from the above November 6, 1980 by Carolyn Crossett Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$5,000-7,000

175

175
James Abbott McNeill Whistler
ROTHERHITHE (K. 66; G. 70)
Etching and drypoint, 1860, on thin Japan, Glasgow's sixth state of six, pale lightstain and matstain, some pale gluestaining along sheet edges verso (showing through to recto, some associated abrasion), a 1/2 x 1/4 inch loss at top left sheet corner, otherwise in good condition, with (full?) margins, framed.
10 7/8 x 8 inches; 276 x 203 mm.
Sheet 12 3/4 x 9 1/2 inches; 324 x 241 mm.
C The Carolyn and George Rowland Charitable Foundation Trust
$3,000-5,000



176
James Abbott McNeill Whistler
THE LARGE POOL (K. 174)
Etching and drypoint, 1879, on cream laid paper with the Arms of Amsterdam watermark, signed with the butterfly and inscribed *imp* in pencil on the tab, Glasgow's eighth state of eight, a faint vertical (printer's?) crease at bottom sheet edge near center, otherwise in good condition, framed.
Sheet 7 1/2 x 11 inches; 191 x 279 mm.
Ex-collection: Edward James
Provenance:
R. M. Light & Co., Inc.
Acquired from the above April 7, 1988 by Carolyn Crossett Rowland
C The Carolyn and George Rowland Charitable Foundation Trust
$15,000-25,000



177

178

177
James Abbott McNeill Whistler
BRIDGE, AMSTERDAM (K. 409; G. 447)
Etching printed in dark brown, 1889, on cream laid paper, signed with the butterfly and inscribed *imp* in pencil on the tab, with a second butterfly and the artist's tiny circle device in pencil verso, Glasgow's fourth state of five, a few unobtrusive small occlusions, a tiny spot of foxing or other discoloration near bottom center, otherwise in good condition, framed.
Sheet 6 1/2 x 9 1/16 inches; 165 x 230 mm.
Provenance:
Kennedy Galleries, Inc., New York
Acquired from the above in 1978 by the Powers family
C Estate of Marie D. Powers
$30,000-40,000
See Inside Front Cover Illustration

178
James Abbott McNeill Whistler
GANTS DE SUEDE (SPINK/STRATIS/TEDESCHI 35)
Lithograph, 1890, on cream laid paper, signed with the butterfly in pencil, very pale matstain, a few unobtrusive handling creases in the margins, a pinhole in the bottom margin, a small pressure mark in the bottom margin just below the image at right, a few nicks at right sheet edge, otherwise in good condition, with (full?) margins, framed.
8 1/2 x 4 1/8 inches; 216 x 105 mm.
Sheet 12 1/2 x 8 3/16 inches; 318 x 208 mm.
Provenance:
Kennedy Galleries, Inc., New York
Acquired from the above in 1974 by the Powers family
C
$2,000-3,000

179
Andrew Wyeth (1917-2009)
DISTANT THUNDER
Color collotype, 1980, signed and numbered 240/300 in pencil, printed by Triton Press Inc., New York, published by Chadds Ford Publications, Chadds Ford, and with their blindstamp, a few unobtrusive creases in the margins, a handling crease in the image top right, some light abrasion with minor soiling at top sheet corners recto, otherwise in good condition, with full margins.
30 x 19 1/8 inches; 762 x 486 mm.
Sheet 35 1/4 x 23 1/2 inches; 895 x 597 mm.
C
$1,500-2,500

180

180
Andrew Wyeth
NIGHT SLEEPER
Color collotype, 1980, signed and numbered 279/300 in pencil, printed by Triton Press Inc., New York, published by Chadds Ford Publications, Chadds Ford, and with their blindstamp, a few creases in the margins, otherwise in good condition, with full margins.
20 x 30 1/8 inches; 508 x 765 mm.
Sheet 25 1/4 x 34 1/2 inches; 641 x 876 mm.
C
$1,500-2,500

181
Andrew Wyeth
OPEN HOUSE
Color collotype, 1980, signed and numbered 239/300 in pencil, printed by Triton Press Inc., New York, published by Chadds Ford Publications, Chadds Ford, and with their blindstamp, a few creases in the margins, some unobtrusive rippling at top, otherwise in good condition, with full margins.
16 x 30 inches; 406 x 762 mm.
Sheet 21 1/2 x 34 7/8 inches; 546 x 886 mm.
C
$1,500-2,500

182
Francisco Zuñiga (1912-1998)
DOS MUJERES CON REBOZOS, SENTADAS (BREWSTER 7)
Color lithograph, 1973, on Arches, signed, dated and numbered 92/100 in pencil, printed and published by Editions Press, San Francisco and with their blindstamp, printed to the edges, lightstain and matstain, old tape along top sheet edge verso, top and part of left and right sheet edges folded back approximately 1/4 inch, a few nicks at sheet edges, otherwise in good condition, the full sheet, framed.
Sheet 22 1/4 x 30 1/8 inches; 565 x 765 mm.
C
$800-1,200

End *of* Sale

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DOYLE

NEW YORK

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American, 1925-2008
Inroads, 1981
Signed and dated
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60 1/2 x 34 inches
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Modern & Contemporary Art

Auction: Wednesday, May 8 at 11am

Exhibition: May 4 – 7

Contact: Harold Porcher, 212-427-4141, ext 235, Paintings@DoyleNewYork.com

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In our best judgment the work is by the named artist. This is our highest category of authenticity in the present catalogue.

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In our best judgment, while the work is of the period of the named artist, and on the basis of style can be ascribed to him, we cannot state with certainty that it is by him.

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In our best judgment, the work is of the period of the named artist, by a pupil or close follower of the artist, but is not by the artist.

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(l.l.) Lower left
(u.r.) Upper right
(l.r.) Lower right
(u.c.) Upper center
(l.c.) Lower center

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Each lot in the catalogue is given a low and high estimate representing that range which, in the opinion of Doyle New York, represents a fair and probable auction value. When possible, the estimate is based on previous auction records of comparable property, condition, rarity, quality and provenances. The estimates are often determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates are subject to revision. Actual prices realized for items can fall below or above this range. An estimate of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Estimates do not include the buyer's premium. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

6. BIDDING
Doyle New York reserves the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid, as well as the right to refuse to acknowledge any bidder. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has the right at his absolute and sole discretion to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, and to combine any two or more lots. In the event of error or dispute between bidders, or in the event of doubt on our part as to the validity of any bid, whether during or after the sale, the auctioneer has final discretion to determine the successful bidder, to continue the bidding, to cancel the sale, or to reoffer and resell the lot in dispute. If any dispute arises after the sale, the Doyle New York sale record shall be conclusive.

7. PURCHASER'S RESPONSIBILITY
Title passes upon the fall of the auctioneer's hammer to the highest acknowledged bidder, subject to the conditions of sale set forth herein. Such bidder thereupon assumes full risk and responsibility therefor (including, without limitation, liability for or damage to frames and glass covering prints, paintings or other works). Although in our discretion we will execute orders or absentee bids or accept telephone bids as a convenience to clients who are not present at auctions, we are notresponsible for any errors or omissions in connection therewith.

When making a bid, a bidder is accepting personal liability to pay the purchase price as follows, unless it has been explicitly agreed in writing with Doyle New York before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Doyle New York, and that Doyle New York will look only to the principal for payment:

The total purchase price to be paid by purchaser is the amount of the successful bid price plus a premium of 25% on the first $100,000 of the hammer price, 20% on the portion from $100,001 through $2,000,000, and 12% on that portion of the hammer price exceeding $2,000,000. Payment shall be made as follows:

A cash deposit of not less than 25% of the purchase price (unless the whole purchase price is required at the sole discretion of Doyle New York) will be paid on the day of the auction. Deposits shall apply to all purchases made at this sale and not to any one particular lot.

CONDITIONS OF SALE *continued*

Prior to the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made.

The balance of the purchase price, if any, will be paid not later than 5 pm one (1) day following the day of the auction. Such payment shall be made in U.S. dollars by certified or cashier check drawn on a U.S. bank unless other arrangements are made with Doyle New York. The buyer will not acquire title to the lot until we have received all amounts due to us from the buyer in good cleared funds even in circumstances where we have released the lot to the buyer. Doyle New York reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Doyle New York a handling charge of $35 for any check dis d by the drawee.

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image, and Doyle New York does not accept liability for such errors.

8. REMEDIES AVAILABLE TO DOYLE NEW YORK
In addition to the other remedies available to us by law, we reserve the right to impose a late charge of 1 1/2% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. All property must be removed from our premises by the purchaser at their expense not later than (2) business days following its sale and, if it is not removed, Doyle New York reserves the right to charge a minimum storage fee of $5 per lot per day or to deliver the property to a public warehouse for storage at the purchaser's expense, to be released only after payment in full of all removal, storage, handling, insurance and any other costs incurred, together with payment of all other amounts due to us. Doyle New York shall have no liability for any damage to property left on its premises for more than (2) days following the sale.

If any applicable conditions herein are not complied with by the purchaser, in addition to other remedies available to us and the consignor by law, including without limitation the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies:

a) To charge interest at such rate as we shall reasonably select;

b) To hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;

c) Cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser;

d) Resell the property whether at private sale or public auction without reserve, and the purchaser will be liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages;

e) To set off the outstanding amount remaining unpaid by the buyer against any amounts which we may owe the buyer in any other transactions;

f) Where several amounts are owed by the buyer to us, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

g) To reject at any future auction any bids made by or on behalf of the buyer or to require a deposit from the buyer before accepting any bids;

h) To take such other actions as we deem necessary or appropriate; or

i) To effect any combination thereof.

In addition, a defaulting purchaser will be deemed to have granted and assigned to us a continuing security interest of first priority in, and we may retain as collateral security for such purchaser's obligations to us, any property or money of or owing to such purchaser in our possession. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code with respect to such property and we may apply against such obligations all monies held or received by us for the account of, or due from us, to such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity. In the event the purchaser fails to pay any or all of the total purchaser price for any lot and Doyle New York nonetheless elects to pay the consignor any portion of the sale proceeds, the purchaser acknowledges that Doyle New York shall have all of the rights of the consignor to pursue the purchaser for any amounts paid to the consignor, whether at law, in equity, or under these Conditions of Sale.

9. LIMITED LIABILITY
If for any cause a purchased lot cannot be delivered in as good condition as at the time of sale, or should any purchased lot be stolen or mis-delivered or lost prior to delivery, Doyle New York shall not be liable for any amount in excess of that paid by the purchaser. We are not responsible for the acts or omissions of carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots by us is at the entire risk of the purchaser and Doyle New York will have no liability for any loss or damage to such items.

10. DOYLE NEW YORK EMPLOYEES
Employees of Doyle New York are not prohibited from bidding on property. In the course of their employment it is possible that they may have access to information not available to the public.

11. WAIVER OF CONDITIONS
Any and all of these conditions may be waived or modified in the sole discretion of Doyle New York. The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by oral announcements made during the sale. Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

12. All measurements and weight are approximate.
Doyle New York is not responsible for damage of glass covering paintings, drawings, other works or frames and lamp shades regardless of cause.

13. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, the balance of the conditions shall continue to be valid to the fullest extent permitted by law.

14. The rights and obligations of the parties with respect to these Conditions of Sale and Terms of Guarantee, as well as the purchaser's and our respective rights and obligations hereunder, the conduct of the auction and any matters connected with any of the foregoing, shall be governed and interpreted by the laws of the State of New York. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Doyle New York, to the exclusive jurisdiction of the federal or state courts located in the state and county of New York and waives any objection to the jurisdiction and venue of any such court.

TERMS OF GUARANTEE

Doyle New York warrants the authenticity of authorship of each lot contained in this catalogue solely and expressly subject to the terms and conditions set forth below.

1. DEFINITION OF AUTHORSHIP
"Authorship" is defined as the artist, artisan, workshop, designer, school, period, culture, or source of origin, as applicable and indicated in the description of the lot. The warranted information appears in bold print immediately following the individual lot number; no other language in the catalogue is warranted, including any supplemental material which appears below the bold print headings. Doyle New York is not responsible for any errors or omissions in any material, which appears below the bold print headings. The description of authorship in this catalogue may be amended by a supplement to the catalogue, or by notices or announcements at the time and place of the auction sale. This catalogue may contain one or more glossaries explaining the terminology used in the catalogue. All terminology used in this catalogue, including the contents of the glossaries, are merely qualified statements or opinions and are not intended or made as warranted statements or representations under these Terms of Guarantee. Doyle New York makes no warranties whatsoever, express or implied, with respect to any material in the catalogue, except as set forth in bold print headings following individual lot numbers in this catalogue and subject to the exclusions set forth below.

2. COVERAGE UNDER THE GUARANTEE
Subject to the exclusions set forth below in paragraphs 5 and 6, Doyle New York warrants the authorship (as that term is defined above) of each lot in this catalogue for a period of five years from the date of the sale of the lot. The guarantee is made only to the original purchaser of record at the auction, and only the registered bidder for the lot at the auction will be considered as the original purchaser. The buyer must give written notice of claim within five years from the date of the auction. Doyle New York may require, at its option, to have the purchaser obtain at the purchaser's expense the opinion of two recognized experts (approved by Doyle New York) in the field relating to the item in question, before Doyle New York determines whether to rescind a sale under the above warranty. Upon request, Doyle New York will provide the purchaser with the names of acceptable experts.

3. NON-ASSIGNABILITY
The benefits of this warranty are not assignable and shall be applicable only to the original purchaser of record (i.e., the registered bidder) and not to any subsequent owners (including, without limitation, donees, heirs, successors, beneficiaries or assigns) who have, or may acquire, an interest in any purchased property. The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

4. SOLE REMEDY
The purchaser agrees that in the case of a breach of warranty under these Terms of Guarantee, he shall have no remedy other than rescission of the sale and the refund of the original purchase price paid. The original purchase price paid is defined as the amount of the successful bid price, plus the buyer's premium. No rescission and refund will be made unless the item is returned to Doyle New York at 175 East 87th Street, New York, NY 10128, in the same condition as at the time of sale. The remedy of rescission and refund is exclusive and the purchaser waives any other remedy which may be otherwise available in law or equity. Doyle New York shall not be liable for any special, consequential or incidental damages incurred or claimed including, without limitation, loss of profits or for interest.

5. EXCLUSIONS
This warranty does not apply to:

i. authorship of any paintings, drawings or sculpture created prior to 1870, unless the lot is determined to be a counterfeit which has a value at the date of the claim for rescission which is materially less than the purchase price paid for the lot; or

ii. any catalogue description where it was specifically mentioned that there is a conflict of specialist opinion on the authorship of a lot; or

iii. authorship which on the date of sale was in accordance with the then generally accepted opinion of scholars and specialists, despite the subsequent discovery of new information, whether historical or physical, concerning the artist or craftsman, his students, school, workshop or followers; or

iv. the identification of periods or dates of execution which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue, or which were unreasonably expensive or impractical to use at the time of publication of the catalogue.

The term counterfeit is defined as a modern fake or forgery, made less than fifty years ago, and made with the intent to deceive. The authenticity of signatures, monograms, initials or other similar indications of authorship is expressly excluded as a controlling factor in determining whether a work is a counterfeit under the meaning of this Terms of Warranty.

6. LIMITED WARRANTY
As stated in paragraph 2 of the Conditions of Sale, neither Doyle New York nor its consignor makes any express or implied representations or warranties whatsoever concerning any property in the catalogue, including without limitation, any warranty of merchantability or fitness for a particular purpose, except as specifically and expressly provided in these Terms of Guarantee.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

WHY DOYLE NEW YORK COLLECTS SALES TAX

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales taxcollected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

WHERE DOYLE NEW YORK COLLECTS SALES TAX

Doyle New York is currently registered to collect sales tax in the following states: New York and the District of Columbia.

For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

If the property is delivered into any of the states in which Doyle New York is registered, Doyle New York is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Property collected from Doyle New York premises by common carriers on behalf of the purchaser for delivery to the purchaser at his address outside of New York is not subject to New York Sales Tax. If it is delivered by the common carrier to any of the states where Doyle New York is required to collect sales tax, applicable tax will be added to the purchase price.

WHERE DOYLE NEW YORK IS NOT REQUIRED TO COLLECT SALES TAX

Doyle New York is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Doyle New York is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Doyle New York is not required to collect sales tax for property delivered to the purchaser outside of the United States.

RESTORATION AND OTHER SERVICES

Regardless of where the property is subsequently transported, if any framing or restoration services are performed in New York, it is considered to be a delivery of the property to the purchaser in New York, and Doyle New York will be required to collect the 8.875% New York sales tax.

LOCAL TAX ADVISORS

As sales tax laws vary from state to state, Doyle New York recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice form their local tax advisors.

CERTAIN EXEMPTIONS

Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Doyle New York is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

If a not-for-profit or charitable organization is selling property through Doyle New York, it may be sold as a tax exempted purchase. The not-for-profit seller must be registered with the New York Department of Taxation and Finance as an exempt organization and the property must be picked up or delivered in New York. However, a compensating use tax is due from the buyer if any such lot is shipped to any of the states where Doyle New York maintains offices. It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Doyle New York prior to the release of the property.

BUYING AT DOYLE

Since 1963, Doyle New York has built a worldwide reputation for expertise, integrity and service. In our New York salesrooms, we hold approximately forty auctions annually featuring fine art, jewelry, furniture, decorative arts, books, prints, couture and a variety of other categories. Our global audience of buyers and sellers know the quality of our sales and appreciate our standard of service. If you are new to the auction process, please take a moment to review the following information.

The following will help in understanding the auction buying process. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by oral announcements or posted notices, which together form the sale contract between the successful bidder (purchaser), Doyle New York and the seller (consignor) of the lot.

BEFORE YOU BID

Doyle New York produces both printed and Internet auction catalogues that contain descriptions of the property being offered and the presale estimates and are available prior to the sale date. Our free Internet catalogues, available at DoyleNewYork.com, also provide illustrations, direct communication with our specialists, and the ability to leave online absentee bids and track lots. The catalogues will help familiarize you with property being offered at the designated auction. In addition, DoyleNewYork.com offers a free Internet Personal Shopper that allows collectors to enter keywords of objects they are seeking. As each Internet auction catalogue is posted online, the collector is notified by email of any matches.

A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

PROVENANCE

In certain circumstances, Doyle New York may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

SPECIALIST'S ADVICE

Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information please contact either a Doyle New York specialist or Doyle New York's Client Services Department. You may also request a condition report from the specialist in charge.

BIDDING AT AUCTION

Auctions are open to the public without any admission fee or obligation to bid. Pre-auction viewings are open to the public free of charge. Doyle New York's specialists are available to give advice and condition reports at viewings or by appointment. The auctioneer introduces the objects for sale - known as "lots" - in numerical order as listed in the catalogue. The auctioneer accepts bids from those present in the salesroom, from telephone bidders, from Internet bidders or by absentee written bids left with Doyle New York in advance of the auction.

LIVE BIDDING

The most exciting way to participate at auction is the traditional method of bidding live in the salesroom with an auction paddle. Buyers who would like to bid may register for a paddle on the day of the sale upon entering the salesroom at least 30 minutes before the sale. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license or credit card. If you are a first-time bidder, you will also be asked for your address, phone number and signature and a bank reference in order to create your account. To avoid any delay in the release of purchases, please pre-arrange check or credit approval through Doyle New York's Credit Department at 212-427-4141 ext. 205. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Doyle New York's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you.

As a courtesy to bidders, a currency board may be operated. It displays the lot number and current bid in both U.S. dollars and foreign currency. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Doyle New York assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

ABSENTEE BIDDING

For buyers unable to participate live in the salesroom or on the telephone, Doyle offers the option of Absentee Bids. Absentee Bids work exactly as if the bidder were in the salesroom bidding up to a predetermined price limit, except that the price limit is given confidentially to Doyle ahead of time. Absentee Bid Forms are available on our Web site, in our printed catalogues, and through our Client Services Department. Return the completed Absentee Bid Form to Doyle New York either by mail or by fax. When the lot that you are interested in comes up for sale, a Doyle New York representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. The auctioneer may execute absentee bids directly from the rostrum, identifying these as "absentee bids," "book bids," or "order bids." This service is free and confidential. For detailed instructions and information, please see the Doyle New York Absentee Bid Form at the back of this catalogue or on our Web site. In the event that identical bids are submitted, the earliest will take precedence.

INTERNET BIDDING

Buyers may also conveniently leave bids on our Web site through our Internet catalogues. These bids are executed at the auction in the same fashion as an Absentee Bid.

TELEPHONE BIDDING

Clients unable to attend the sale may still participate live by bidding on the telephone with a trained staff member on the auction floor. The Telephone Bid Forms are available on our Web site, in our printed catalogue, and through our Client Services Department. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Doyle New York's discretion and at the caller's risk. Calls may also be recorded at Doyle New York's discretion. By bidding on the telephone, prospective buyers consent thereto. Telephone bids cannot be accepted for lot estimated below $1,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at 212-427-4141 ext. 242. Arrangements to bid in languages other than English must be made well in advance of the sale date. Doyle New York offers all absentee and telephone bidding services as a convenience to our clients but will not be responsible for errors or failures to execute bids.

SUCCESSFUL BIDS

Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their Absentee Bid Form. Printed lists of auction prices are available immediately after the sale on our Web site and at our galleries. While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges.

BUYING AT DOYLE *continued*

AFTER THE AUCTION

If your bid is successful, you can go directly to Purchaser Accounting to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, and generally with the seller's agreement, Doyle New York may offer buyers it deems creditworthy the option of an extended payment plan. Credit terms should be arranged prior to the sale. Please contact the Credit Department for information on credit arrangements for a particular lot.

METHODS OF PAYMENT

Accepted forms of payment include bank wire transfers, cash (in US currency up to $5,000), traveler's check (in US currency up to $5,000), money orders (in US currency up to $5,000), or personal check made payable in US dollars drawn on a US bank, unless other arrangements are made with Purchaser Accounts. It is Doyle New York's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card, or driver's license), confirmation of permanent address and identification of the source of the funds. Invoices greater than $5,000 require payment by certified check, bank check or wire transfer. Credit cards are not accepted for payment of auction purchases.

To pay for a purchase by check, please see our cashier and fill out a Check Acceptance Account form. Until approved, you will not be permitted to remove purchases before the check has cleared. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Check acceptance privileges are reviewed from time to time by Doyle New York and may be granted or withdrawn at our sole discretion. Checks should be made payable to Doyle New York. Note that checks drawn on foreign banks may be accepted with the approval of the Credit Department, may not be accepted for values under $500, and that there is a $100 minimum collection charge on checks drawn on foreign banks located outside the U.S. Certified checks, banker's drafts and cashier's checks are accepted at Doyle New York's discretion provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted above.

Please direct inquiries regarding wire transfer or ACH credit to Steven L. Kuzio, 212.427.4141 ext. 202, steven.kuzio@doylenewyork.com

BUYER'S PREMIUM

The invoice will include the successful hammer price of the item and the buyer's premium. Doyle New York charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% on the first $100,000 of the hammer price,20% on the portion of the hammer price from $100,001 through $2,000,000, 12% on the portion of the hammer price exceeding $2,000,000. Applicable sales tax will also be added to the final total. New York Sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue. All sales are final and subject to the Conditions of Sale.

PICK-UPS

Once your payment has been cleared, property may be released. Unless otherwise agreed by Doyle New York, auction purchases should be paid for and picked up at Doyle New York within 48 hours of the auction. Items left beyond the 48 hours may be subject to a storage fee (see below). Please note that the hours for removal of property are Monday through Friday from 8:15am until 4:45pm, except on auction days during which only purchases made that day may be picked up. As a courtesy to purchasers who come to Doyle New York to pick up property, Doyle New York will assist in the packing of lots, although Doyle New York may, in the case of fragile articles, choose not to pack or otherwise handle a purchase. Doyle New York will not be responsible or liable for damage to glass covering paintings, drawings or other works, or damage to frames, regardless of cause.

STORAGE FEES

Pursuant to section 8 of our Conditions of Sale, we request that successful buyers collect their property within two business days following the sale. Should the property (except jewelry, coins, stamps or as announced by the auctioneer) remain on our premises for more than 31 days following a sale it will be transferred to an independent warehouse on the buyer's behalf at the purchaser's risk and subject to storage charges at the purchaser's expense. As transferred property will no longer be in Doyle New York's custody or care, Doyle New York will not be able to assist you with pick-up or shipping arrangements. To avoid storage charges, please arrange for the removal of your purchases as soon as possible.

Please Note: Transfer to a Storage facility of uncollected purchases past the 31-day grace period will constitute delivery of the property to the buyer in New York State. As a result, buyer will be liable to pay New York State Sales Tax if not tax-exempt.

The charges are payable to an outside Storage Company and therefore cannot be waived by Doyle New York. We encourage all buyers to collect purchased property within two business days following the sale.

In order to collect property from Yorkville Van and Storage, buyers must present a copy of a paid invoice bearing a Yorkville warehouse release stamp. This warehouse release stamp can only be obtained from the cashier at Doyle New York's main reception desk located at 175 East 87th St in Manhattan.

SHIPPING

Shipping is the responsibility of the buyer. Upon request, our Client Services Department will provide a list of shippers who deliver to destinations within the United States and overseas. Kindly disregard the sales tax if an I.C.C. licensed shipper will ship your purchases anywhere outside the state of New York or the District of Columbia.

ENDANGERED SPECIES

Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoise shell, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Doyle New York suggests that buyers check on their government wildlife import requirements prior to placing a bid. Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States.

SELLING AT DOYLE

At Doyle New York, we commit our expertise, experience, market knowledge and global outreach to every sale. The numerous auction records set in our salesrooms are testimony to the advantages of selling property at Doyle. To make the auction process as easy and convenient as possible, our team of dedicated professionals will guide you through the entire appraisal and auction procedure. As part of our commitment to providing comprehensive auction services to collectors, institutions and estates, Doyle New York offers several options to those seeking to sell their property: consignment of the objects to auction at Doyle, outright sale of the objects to Doyle, a combination of both, or referrals to other organizations.

OBTAINING AN APPRAISAL

The first step in selling property at auction is to obtain a free informal appraisal of the item. The appraisal includes an estimated value, which is the specialist's best judgement as to what the object will sell for at auction. The figure is based upon the specialist's expertise and knowledge of what similar items are fetching in the current auction market.

There are various ways to obtain appraisals. Information and appointments to view property in your home or in the gallery can be arranged through our Scheduling Department, an appropriate Specialist Department, or a Doyle New York Regional Representative. Once your property has been evaluated, Doyle New York representatives can then help you determine how to proceed with the auction process. They will provide information regarding sellers' commission rates and other charges, auction timetable, shipping and any other further services you may require.

SUBMITTING PHOTOGRAPHS

We welcome photographs of property to evaluate for possible auction if the property is not portable, or if you are not able to visit our galleries. If you have a large collection, a representative selection of photographs is acceptable. Please bring in the photographs or email photos of your objects to the Scheduling Department. You may also mail photographs to the Scheduling Department, or call them at 212-427-4141, ext. 260, to discuss your property and perhaps arrange an appointment with a specialist. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition, and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first hand inspection.

WALK-IN CONSIGNMENT DAYS AT DOYLE NEW YORK

Doyle New York hosts free Walk-In Consignment Days at our gallery on select Fridays from 9:30am until 11:30am. Our team of specialists provide auction estimates for collectors considering selling at auction.

At these events, we accept property for upcoming sales through bothconsignment and outright purchase. Limit three items, photographs areacceptable. For a schedule of upcoming Walk-In Fridays, visit DoyleNewYork.com or call 212-427-2730.

REGIONAL APPRAISAL DAYS

Doyle New York's Regional Representatives host free appraisal days on a regular basis throughout Connecticut, the metropolitan Washington, DC area, as well as in other areas throughout the United States. These popular events provide ease and convenience for collectors outside of New York who wish to sell their property at Doyle. At these events, we accept property for upcoming auctions in our New York salesrooms through both consignment and outright purchase.

SELLING YOUR PROPERTY

CONSIGNING TO AUCTION

In consigning property to auction, the seller retains ownership until the successful sale of the item at auction. When property is consigned to Doyle for auction, we devote the expertise of our specialists and professional staff to achieving outstanding prices at auction.

THE CONSIGNMENT CONTRACT

When you consign property to Doyle New York you will receive two copies of our Consignment Agreement, the legal document delineating the terms of sale. One copy should be initialed, signed and returned; the other kept for your records. Once the property is received in our gallery, you will be sent a Contract Schedule listing the property, the planned sale dates, the estimated price ranges, and the reserves will be listed, along with the agreed upon seller's commission and other related fees.

RESERVE PRICE

Before an item is offered at auction, the consignor and Doyle New York may agree on a reserve price, a confidential minimum selling price. Unless a specific reserve is arranged, a discretionary reserve is fixed at fifty percent of the low estimate. If the consignor designates a reserve on a lot, and it remains unsold, there will be a buy-in fee charged on the reserve price.

OUTRIGHT SALE TO DOYLE

Outright purchase of property by Doyle allows the seller the advantage and convenience of immediate payment. Many sellers prefer this method of sale rather than consigning their property to auction and awaiting payment after the successful sale of the items. For further information please contact our Scheduling Department.

AFTER THE AUCTION

RESULTS OF SALE

You may track realized prices of your consigned property in real time and view all sales results on line at DoyleNewYork.com. A preliminary settlement statement itemizing the hammer prices, commissions and fees is mailed to the consignor after the auction. You may also call us at 212-427-2730 for prices realized.

PAYMENT TO CONSIGNORS

Payment to consignors is mailed five weeks after the date of the sale, together with a final settlement statement. The amount of payment is the hammer price of each lot successfully sold, less the commission and any other fees.

ESTATE AND APPRAISAL SERVICES

For forty years, Doyle New York's Appraisal and Auction Services Department has worked with museums, corporate collections, banks and law firms, trust and estate professionals, hairs, and private clients across the nation providing our comprehensive appraisal and auction services. Our thorough, well-researched fair market appraisals have earned Doyle a solid reputation for professionalism, integrity and service throughout the United States.

Doyle New York offers a full range of expert appraisal services, specializing in providing timely formal appraisals for estate tax and probate purposes. Our expert team of specialists and our professional staff bring years of experience to each appraisal. Full color digital photographs may be included in the appraisal in order to make each object easily identifiable. Depending on the location, we are happy to provide, at no charge, a preliminary walk-through examination to determine approximate costs and special needs. Appraisal fees are based on the scope of the property with travel expenses additional.

Doyle New York will prepare a customized proposal tailored to the specific property under consideration for auction, including a commission and fee structure developed to maximize returns to consignors. We may also make an outright purchase offer on individual items or entire estates. As part of our focus on comprehensive estate liquidation, we offer our unique "Broomclean Service" – our own trucks and crew will transport the fine property to Doyle, remove remaining items, and leave the premises "broomclean."

INFORMATION

For more information please call 212-427-4141, ext 260, or email info@DoyleNewYork.com. For estate and appraisal services, please contact our Appraisal and Auction Services Department at 212-427-4141, ext. 227.

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AUCTION SCHEDULE

APRIL

OLD MASTER, MODERN & CONTEMPORARY PRINTS
Auction: Monday, APRIL 29 at 11am
Exhibition: April 26 – 28

COINS, BANK NOTES & POSTAGE STAMPS
Auction: Monday, APRIL 29 at 2pm
Exhibition: April 26 – 28

MAY

EUROPEAN ART
Auction: Wednesday, MAY 8 at 11am
Exhibition: May 4 – 7

MODERN & CONTEMPORARY ART
Auction: Wednesday, MAY 8 at 11am
Exhibition: May 4 – 7

AMERICAN ART
Auction: Wednesday, MAY 8 at 11am
Exhibition: May 4 – 7

IMPORTANT ENGLISH & CONTINENTAL FURNITURE / OLD MASTER PAINTINGS
Auction: Wednesday, MAY 22 at 10am
Exhibition: May 18 – 21

JUNE

BELLE EPOQUE: 19TH & 20TH CENTURY DECORATIVE ARTS
Auction: Wednesday, JUNE 5 at 10am
Exhibition: June 1 – 4

DOYLE AT HOME℠
Auction: Wednesday, JUNE 19 at 10am
Exhibition: June 15 – 18

FINE JEWELRY
Auction: Thursday, JUNE 20 at 10am
Exhibition: June 15 – 18

JULY

PROVIDENT LOAN SOCIETY: JEWELRY, WATCHES, SILVERWARE & COINS
Auction: Tuesday & Wednesday, JULY 16-17 at 10am
Exhibition: July 10 – 12 & 15

DOYLE AT HOME℠
Auction: Thursday, JULY 18 at 10am
Exhibition: July 12, 15 – 17

AUGUST

DOYLE AT HOME℠
END OF SUMMER SALE
Auction: Wednesday, AUGUST 14 at 10am
Exhibition: August 8, 9 & 12

JEWELRY & CONTENTS OF ABANDONED SAFE DEPOSIT BOXES
Auction: Thursday, AUGUST 15 at 10am
Exhibition: August 8, 9 & 12

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View the catalogues and leave bids online at DoyleNewYork.com, or for printed catalogues please call 212-427-2730 x257 or email subscriptions@DoyleNewYork.com

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DOYLE NEW YORK

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Submit in person at the gallery, fax to 212-427-7526, or email to Bids@DoyleNewYork.com

SALE TITLE 13BP02 • OLD MASTER, MODERN & CONTEMPORARY PRINTS

SALE DATE APRIL 29, 2013

☐ Check if you are a first time bidder ☐ Check if this is a change of address

YOUR NAME **PLEASE PRINT**

PHONE (DAY OF SALE)
If you are using a cell phone for bidding, a **SAFETY BID IS REQUIRED** in case of a lost connection

BUSINESS NAME (**DEALERS**: Name & address must agree with resale certificate. Invoice cannot be changed once registered.)

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ADDRESS

FAX

CITY STATE ZIP CODE

CLIENT NUMBER

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LOT NUMBER In numerical order	TOP LIMIT OF BID Excluding Buyer's Premium	LOT NUMBER In numerical order	TOP LIMIT OF BID Excluding Buyer's Premium	LOT NUMBER In numerical order	TOP LIMIT OF BID Excluding Buyer's Premium

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Absentee bids may be submitted online at DoyleNewYork.com until 8am (Eastern) on the day of sale.

1. *Telephone bids will only be accepted on lots with a low estimate of $1,000 and above. You must be prepared to bid at least to the low estimate.*
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4. *Prices realized are published on DoyleNewYork.com. Successful bidders should make arrangements to have their purchases removed from the premises no later than 4:30pm on the day following the sale. Buyers unknown to Doyle New York are advised to arrange payment or supply credit references in advance of the sale date. Otherwise, purchases cannot leave our premises until checks have cleared.*
5. *A 25% deposit may be required on certain absentee bids.*

- *PLEASE NOTE: Lot descriptions do not include damage, repairs or restoration to items. The absence from the description of any such notes must not be taken to imply that the lot is in perfect condition. Condition reports are provided upon request.*
- *PLEASE NOTE: Terms & Conditions of Sale may be viewed in the catalogue, on our Web site, and in our salesroom.*

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I understand and agree to the **Terms and Conditions of Sale**

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Online bids may be submitted until 8am on April 29

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